

The World According To
ROCK
WORLD

FREE
For All

Sept. 1990

Trust

Coastal Street Music Magazine



Frank Zappa ▶ Todd Rundgren ▶ Love/Hate ▶ Dread Zeppelin ▶ Spread Eagle
Jane's Addiction ▶ Stranger ▶ The Deacon Fuller Band ▶ Gwar ▶ Hard Rock Café



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Wed. Sept. 29
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Festival Park

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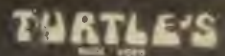
Look for the October issue of *Thrust* for the winning nightmare!

Bring entries to one of these fine stores.

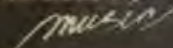
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CAMELOT



Thrust

VOL. 2, NO. 9

SEPTEMBER 1990
TAMPA EDITION



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The World According To ROCK



THE STATUS OF CENSORSHIP,
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BY ROCK & ROLL'S
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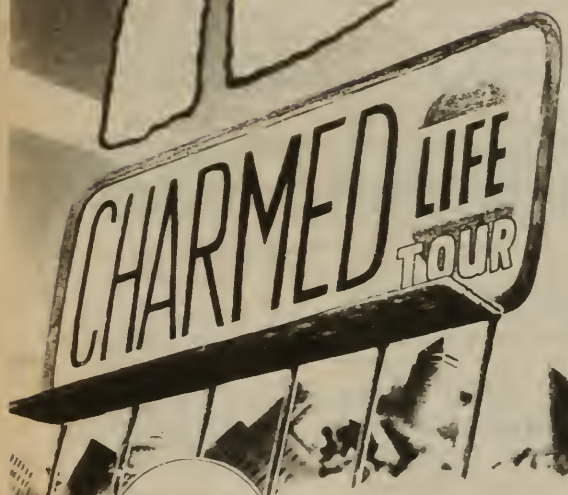
LOCAL MOTIVE

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Photos from top to bottom: the mighty ritual of Jane's Addiction, the mighty forces of Gwar, and the mighty girdth of Tortelvis of Dread Zeppelin.

BILLY



SPECIAL GUESTS

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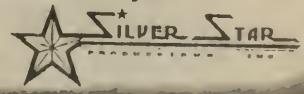
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STREET NOTES

Christopher Robin

Publisher's Note: This is the "artistic freedom" issue of Thrust and you'll be able to read uncensored comments from rock & roll's finest. But, as in the glorious days of radio, we're leaving something up to your imagination. In other words, strategic asterisks have been placed in the middle of questionable words. After all, you wouldn't want us to do all the work for you. It's quite easy to fill in the blanks, you see all you have to do is read the subliminal message. Anyone still having difficulty deciphering words is advised to turn to any cable movie station and listen to the dialogue for ten minutes. We now return you to the scheduled editorial.

Let's start off this month's column by welcoming all of our new readers in the Orlando, Daytona and Melbourne areas. Florida is now covered coast-to-coast with the original rock & roll style that only Thrust can offer. We want to hear from all of our readers, so keep those letters and suggestions coming.

The world is changing everyday. Censorship, ecology and the crisis in the Middle East are affecting us all. But how often are you able to hear exactly what the artists have to say about today's critical issues? Now you will. In this and upcoming issues of Thrust, we introduce *The World According to Rock*: a special forum for rock's most vocal proponents to speak out. And who better to give a commentary on the country's problems than Frank Zappa, the original "mother of invention." Frank took some valuable time from his hectic agenda combatting the dilemma to let Florida in on the actions of the Thought Police and how their version of morality can potentially control your life. Also included is an open letter from Perry Farrell, the controversial frontman of Jane's Addiction, and a message from Sean Killian of the thrash band Violence concerning artistic freedom. To top it off, Todd Rundgren takes a stand with his lovely song "Jesse" written to none other than North Carolina's own do-gooder Jesse Helms. It's an uncensored look at Todd's true feelings, so be prepared for some asterisk counting. And finally, Thrust has compiled a list of quotes from those interested in the preservation of our artistic freedoms. After we began working on the feature, the word spread like wildfire and a variety of calls began coming into our offices with artists and industry folk willing to voice their interests on this controversial issue. To assist you in becoming a part of the change, Thrust offers a list of the representatives of Florida (both at a state and national level) and how you can contact them to voice your concerns. Remember, nothing will get done unless you stand up and fight for your freedoms. Let me take that back — a lot will get done — all by the PMRC and the other pseudo-moralistic groups that are attempting to change your lives. Don't let it happen. Write and call your representatives to assure that your voice is heard before it's too late.

I know everybody's been excited about the Foundations Forum that will be held in LA from September 12-14. Thrust will be there representing Florida's interests, so look for exclusive coverage of the convention in next month's issue. While you're writing down industry gatherings, be sure to include the CMJ convention in New York City from August 24-27. Details can be found in this issue so be sure to

check out what the event has to offer. The convention is divided into a Music Marathon and the specialized Metal Marathon, with everyone having a reason to attend.

At press time, it's a still a week away from the Tampa Bay Metal Awards which is being held at The Volley Club in Tampa on Sunday, September 2. The founder of the Metal Awards, Keith Kollins, expects a great turnout, especially since it will be the only metal event of the Labor Day Weekend. Six bands will be performing, including Mordecai, Mortuary, Fester, Krunch, Bloodshed, and Metal Blade Recording Artists, Atheist. Response from balloting has been solid and steady, proving that Tampa Bay's metal community is vocal. Winners will be receiving the coveted Spike Award. Presenters include Thrust Magazine's own Blackie, John Urban and DJ Justice, a representative from Players Magazine and possibly Creative Loafing. Dave and Tony from No-Clubs, Frank from Aces Records, Mike Pachelli from V-32 and a representative from 95 YNF will also be in attendance. 98 Rock's new program, "The Pit," hosted by Brian Medlin, will air on Saturday night from 12-2 am. Dominating the airwaves (if only briefly) will be an array of metalized cuts from both local and national artists. Greg Mull, PD at 98, wants the area to be vocal in their support of the program to insure its continued existence. 98 Rock has also started the first all request morning show in the United States. So, if all music is your morning need, you know where to turn that radio dial.

The Miller Brewing Company has enacted a wristband identification program to insure responsible drinking at their concerts. Patrons who wish to drink at beer concessions will be issued a "Think When You Drink" non-transferable wristband. John Shafer, Miller's manager of alcohol and consumer issues explained that Miller's goal is to "encourage responsible consumption and spread the 'Think When You Drink' message at all concerts. Wearing the wristbands draws attention to our responsible consumption philosophy and ensures a well-managed event." Thrust commends Miller for supporting responsible drinking and by discouraging under-age consumption and DUI's.

Faith No More, last month's cover band, has had *The Real Thing* certified gold and the future looks unstoppable for the West Coast boys. Not only will they be opening for Billy Idol (at Orlando Arena Sept. 28 and at USF Sundome on Sept. 30), but the band has a new video out called *Faith No More Live at the Brixton Academy: You Fat Bastards!* The video was shot during their most recent UK tour filmed in front of a 3,500 capacity crowd.

Video Music Inc. has released two historical rock & roll videos. *The First Cuts-Led Zeppelin* features Plant, Page and co. at Madison Square Garden in 1973 and was the basis for the classic film, *The Song Remains The Same*. The second is the movie *Wonderwall* which showcases compositions by George Harrison and Eric Clapton. It originates from the same time period as when they collaborated on "While My Guitar Gently Weeps" and is a look back at the psychedelic 60s. VMI has plans to distribute the release wherever music videos are sold including the Peaches chain.

The Thunder Bay Benefit for the Children's Home of Tampa raised \$3,000 last month. Thanks go out to Bobby Friss for organizing the event and to all of the participants for their help. The next big benefit on the West Coast of the state is the *Make A Wish Golf Tournament* sponsored by Paragon Music and Thrust Magazine. The date is October 15 and more information can be obtained by calling Randy at Paragon Music (800) 329-7625.

Thrust also welcomes Grande Central Station to western Florida. The only rock & roll dinner theatre in the Southeast (and only the second in the whole country), GCS is opening their doors on October 6th with rock/blues legends Savoy Brown. Rock & roll with style is the name of the game for this exciting new venue. For more information, call the Station Hot-line at (813) 895-ROCK or 895-ROLL.

Have you heard the latest word? The new Intice is gearing up for its debut performance which is tentatively scheduled for October 10th at the Masquerade in Tampa. Jeff Vitolo, surviving original member and spokesman for the band has been warning everyone around town to be prepared. No doubt, the new Intice is smokin' hot and ready to burn down Florida. The boys will be shopping a new tape at the Concrete Foundations Forum and it will be available to the local music shows across the state. "The tunes that shred," according to Jeff, are "No Way Out," "Don't Run," and the power ballad, "Doing Time," a song about being a frustrated musician — not about their former frontman's twisted fate. Call your local radio stations and let them know that you want to hear the new Intice.

Just in time for the Christmas suicide rush, Judas Priest will be in town for all those Floridian parents looking for a scapegoat for their ineffectual child rearing. Do it, do it, do it, (see the show that is) in Tampa on Dec. 21, Miami on Dec. 22, and Orlando on Dec. 23rd.

That's it people. And be sure to send your subliminal messages to Street Notes c/o Thrust 8401 9th Street N., #B-220, St. Petersburg, FL 33702.

Thrust

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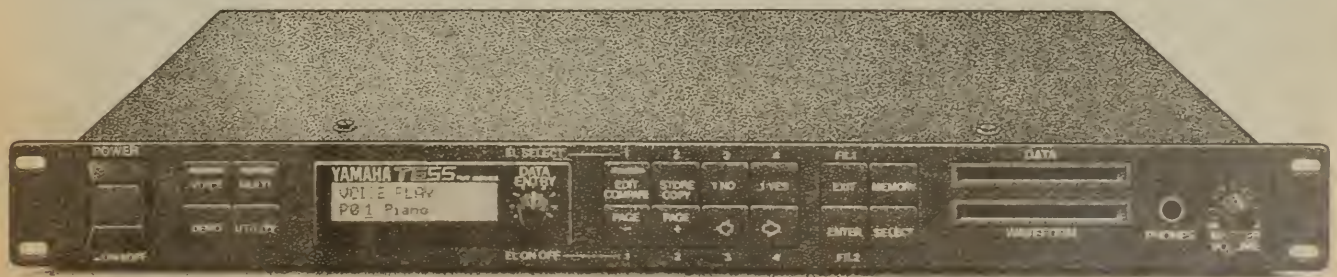
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MUSIC & VIDEO

Wanted: Tortelvis, Dread and Alive

by
Stiff

Dammit. No one has cashed in on the \$25,000 award that the National Enquirer offered to the person who could spot Elvis Aaron Presley. I have personally been involved in tracking the king for some time now. False leads have taken me to Key West where it was rumored that Elvis would water ski through the ninety shark-infested miles to Cuba for a special meeting with Fidel Castro concerning vitamins and candy bars. Even the local Burger King got tired of me crouching behind their drive-up speaker, poised to snap a picture (wide-angle of course) of Graceland's finest.

After traveling thousands of miles and spending hundreds of thousands of dollars, I have come across something much better than the original hip swinger himself. Of course I am referring to Tortelvis, the alien prodigy of the most important person to ever walk the face of this earth. As leader of Dread Zeppelin, Tortelvis is carrying on the wishes of his mentor by playing Led Zeppelin music the way it was supposed to be — with a reggae beat.

Passing through Florida on the continuous *Aloha From Hawaii* tour, Tortelvis had some rather interesting things to say about his alien parentage, his Rastafarian band, and an incurable disease which seems to have affected his lip.

Tort, is it okay if I call you Tort?
Tortelvis: Call me anything you like just, of course, don't call me collect.

What made you decide to form a band that plays Led Zeppelin in a reggae fashion?

Well, I'll tell ya, it wasn't my idea at all — it was Elvis Presley's idea. He came to me back in 1977, just before he died, and told me a very simple rule. He said "Led Zeppelin music, reggae style, the way it's supposed to be done" and I didn't know exactly what he meant at the time, but I think recently, just in the last couple of years, we've pretty much figured it out.

Your daddy is Elvis Presley then?
Well, no he's actually not my daddy. There's been some bad rumors going around that he was, but actually I was created by aliens and modeled after the most important person who ever walked the earth who, of course, is Elvis Presley. I sound like him and I look like him and I have no control over it, but I'm not related in any way.

So you didn't grow up in Graceland?
No, actually I grew up in Temple City, California where I've built Graceland West which is an exact copy of Graceland. I'm living in good comfort there.

How did you find the rest of the band? One wouldn't expect to find Rastafarians living in Temple City.
Well, no it was kind of a strange thing. All the guys here were driving around in a Ford Pinto out of work and I was delivering milk at the time. I was a milkman for a long time in friendly El Monte, California and I ran into the back of the Pinto. In case you're wondering, it didn't blow up, but outpopped five reggae musicians. I hired them on the spot and we've been doing it ever since.

It's been rumored that you have a lot of real estate holdings and are quite well off. Is there any truth to this?
Well, yes I own quite a bit of property and I'm very comfortable at this time. This thing has been so good to me that we are able to afford mansions and property, some beaches, and even build Graceland West.

Has been signed to a major label changed the outlook of the band?

Obviously, a man of your great wealth doesn't need the money, but what about the rest of the band?

Well, actually I take care of the boys. There's no need for them to worry about any finances or anything, and even when Dread Zeppelin is over and they're out of a job, or whatever, I'll continue to help them with their careers and their future plans.

Is it true Charlie Hodge is the illegitimate son of Colonel Tom Parker?
Charlie Hodge is probably the most important man on the stage when we do a show. He's the man, of course, who hands me my water and towels, and he knows the exact temperature of the water, the size of the towel, exactly when I need to be patted down to get the sweat off me and everything. Sometimes, I even get into the position where I get stuck and he kind of pulls me up. So without him, I just don't believe that the show could go on.

You're quite a sight to behold in concert. Where do you get your stage clothes from?

Well, yeah and I'm going to give all the credit to Ed Zeppelin. He's our conga player, and also a great little seamstress. He makes all my costumes and everything, which is just an added bonus. I don't have to go outside the group to get my great Vegas-style Elvis clothes.

I noticed on the CD you take offense at some of the stuff old Ed's saying there. Is there a communication gap?

You know, sometimes when he comes off, he doesn't say exactly what he means. He tends to be a little bit harsh and I think that's just the literal translations from his language into English. So I'm really not too offended. I realize that he's just got to learn the language a little bit better.

Do you ever experience any hostile crowds that think you're making fun of Led Zeppelin?

You know, we really haven't. Once in a while we'll get a couple of guys that are die-hard Led Zeppelin fans and they'll kind of look at us funny, like we're making fun of Led Zeppelin, but after watching the first song they can tell that we're just having a good time with it. We're not making fun of anything and of course, I think everyone should know that Robert Plant is actually one of our biggest fans and he totally supports everything we're doing. That should take care of all of the Led Zeppelin people who think we're making fun of them. We're really not!

On one of your shirts there's a picture of Bob Marley and Elvis shaking hands. Did they ever meet?

Well, I don't know for sure and I don't know where that picture came from. All I know is it's a great little shot. Elvis looks like he might be about 37 or 38 years old at that time and him shaking hands with Bob Marley could mean that, maybe, he knew this whole thing was meant to happen and they were having secret meetings discussing it. I think if Elvis were alive today, this is what he would be doing and I know that's the reason he chose me to continue.

Are you going to pursue a career in acting like Elvis did?

Well, you know I'm glad you mentioned that. We're actually going to start production on the Dread Zeppelin movie coming up and hopefully, it'll be out in about a year. But, we're just going to try one film. You know, Elvis made around 29 or 30 pictures and it almost ruined his career, because he wasn't able to concentrate on his music. Hopefully, that won't happen to me. We're just going to do one movie and then go back in to doing what I do best — entertaining live.

So, you consider yourself an entertainer, not a musician.

Right! I'm just an entertainer, you know. As far as the show goes, there's no messages, no political this or that — just pure entertainment and I think if we've gone out there and done that, then we've pretty much done our job.

Spreading the king's message? That's right.

The last time you played here in Tampa, at USF, it seemed like you thought you were in Hawaii. Was that just stress from touring?

Well, for some reason all our shows just have that Hawaiian feel. Of course, Florida is very similar to Hawaii; it's a rather laid back place and I enjoy it immensely. Perhaps that's the reason I thought I was there.

What's the deal with all the leis around your neck — any special hidden meaning to that?

Well, I'll tell you. My favorite concert that Elvis Presley ever did was, of course, "Aloha From Hawaii." I like just to recreate that whole feeling. It just makes me feel good. It was my favorite time in his career and hopefully, we can just convey that same feeling.

This will be your second trip through Florida? Is there anything you'd like to say to your fans here?

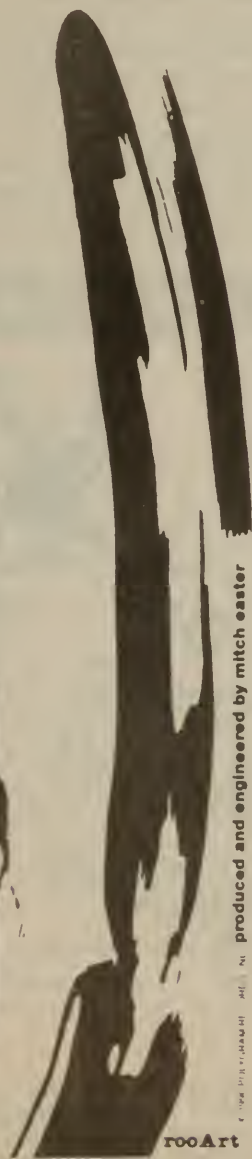
I'd just like to tell everybody that there's something wrong with my lip and I can't figure out what it is. Hopefully, I can have this corrected in the future.

At this point, the conversation breaks into mutual respect and admiration towards each other. The Great American Stiff and the man who would be king. Thank you very much!



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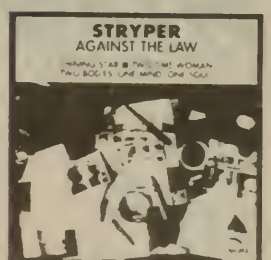


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THE DANCING MAN

Michael Barnett

JANIE ALISON WHITE

by Michael Barnett

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In '84 I met a girl named Janie Alison White. I loved her like no other. I made her my wife. We lived happily enough. I wrote; she cleaned. And the love we made was the sweetest love I have ever dreamed.

In '86 she began writing. I encouraged her. She was bored with cleaning; I was bored with her. I'd been having affairs for a year; she'd been faithful to me. And when I read her first poem, I knew what had to be. She was better than me. I began plotting her death.

She wrote with pen and paper. She never made a mistake. Her words were music haunting me from each and every page. She asked my opinion of her work. I wanted to lie but I couldn't. I said it was good but she'd have to improve, and I'll be damned if she didn't.

She asked me how to get published. I told her I'd handle it. I put my name on her poems ... something I'll never regret.

One night as I sat beside her, reading her beautiful verse, I realized she'd written enough ... I wouldn't need her anymore, for she'd written with abandoned grace. There was enough unpublished work to keep me forever famous. I got my gun, blew off her head, dragged her remains to the attic, cut her in pieces — little pieces. What surprised me was: each piece recited a poem. I turned on my tape recorder while cleaning the bloody mess. I hurried to my typewriter, transcribing from the tape. I heard a noise. I turned and looked. Janie stood behind me — wispy, transparent, reading her poetry.

"It's pretty good," I said.

"I know."

I published the pieces in a volume. It won a Pulitzer Prize. I got a grant and fame and fortune. I never lost my pride.

How one carves his path in this world should never cause regret. And Janie stands behind me, reciting still in death. There are volumes to fill. She's pleased with the arrangement ... at least she doesn't complain. She's such a talented poetess; I'm such a lucky man.

You might think I'm crazy; I know that I'm not. Janie stands behind me; apparitions do not rot. I put her name on my old work; that made her happy. Some of it even got published, but died quickly on the shelf. She didn't seem to care. I gained great wealth.

But she won't let me leave the desk where I sit and write her prose. When I try to rise, her frozen breath pushes me back in my chair. I'll never leave this room; I'll always have to write. For Janie stands behind me — she never leaves my sight. Yet sometimes when the moon is full I imagine she leaves the room. I wonder, does she have another place to go ... perhaps a tomb?

I still transcribe her poems every day and every night. My own could never compare to those of Janie Alison White.

The only lesson in this life that I have ever learned is to take and take and take and take, leaving nothing in return.

The End

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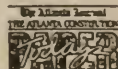
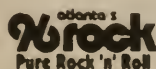
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Every fighter takes a fall/But don't give up tryin'/Sometimes you fly. Sometimes you crawl/One step at a time/Hold on tighter/When the ride gets a little rough/Don't give in/Don't give up. ("Rev it Up")
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rising from the arena of male-dominated music to share a message which is real, vibrant and above all, universal. Take this test. Blind-fold yourself and crank up the new Vixen release. Their gender makes no difference. Their music does — solid rock & roll laid by the Harley-powered kinetic beat of Roxy Petrucci and bassist Share Pedersen, augmented by the sheer guitar attack of Jan Kuehnemund and fulfilled with the bitter-sweet melodies of Janet Gardner. So let's *Rev it Up* as Jan and Roxy thrust you over the edge of rock with Vixen.

by Chris Robin



ROXY PETRUCCI: A lot of blood, sweat and tears went into writing these lyrics. That's for sure.

JAN KUEHNEMUND: The first album was a definite learning experience. We wanted to write a lot more material, which we did, and we wanted a producer who would work real closely with us. We found that in Randy Nicholas.

RP: Plus, on the first record, we didn't have a lot of time to do the writing. It was "rush, rush, rush. Let's get to the studio and do this record." It came out great for what it was, but for this record we really wanted to take some time out, sit down and write. And we had the touring experience behind us and you can really hear it in the playing. You can tell the band is as tight as a unit can get. Is this album going to put Vixen over the top?

JK: Oh definitely. We built a real good foundation and the record company is really supporting us. Everybody's been calling in raving about the album.

RP: I don't know if they had anything on under their towels, but we did.

Who else did you have a chance to get out on the road with?

JK: Besides the Scorpions, we toured with Eddie Money, Bad Company and most recently with Ozzy and White Lion.

RP: And did we get Ozzy on the last date, too? You know how he throws buckets of water on people? Everybody is so afraid that they won't do anything to him. So we went up to his personal valet and said, "Hey, we want to dump Ozzy with water on the last show." And the valet said, "No, no, you can't do that."

JK: But that didn't stop us.

RP: I can't remember what song it was, but he was clapping his hands in typical Ozzy fashion and looking down at his feet. Jan and I came at him from one side and Share and Janet from the other.

Do the individual members have road experience?

JK: We all do. We could get gigs from here to eternity because we were a female band.

RP: We've done it all to get where we are. Sneaking into motel rooms when the clerk was asleep so twenty people could crash in a room, trying to get the next gig in the back of a van with no air conditioning in the middle of July. We've paid our dues.

JK: But it's not over. We still have to work our asses off.

Are people accepting Vixen as a rock band instead of a female rock band?

RP: After seeing us live, definitely. When the first record came out, folks still weren't sure if it was us playing on the record. People thought we might be the female Monkees.

JK: And we had to lip-synch on this grassy hill by a pool while people were swimming. It was the weirdest thing.

RP: Then, Mickey and Donald came out with cat odor and it was really horrible.

Isn't that the European thing, not to bathe for several days?

RP: Yeah, but not Mickey and Donald. Let's get real.

You could have been propositioning the Portuguese population with fifth and debauchery.

RP: It was supposed to be for their radio station, and they had call letters, so we knew it had to be safe. We can laugh about all that now because it was important for us to get across to the people.

What place do female bands have in rock & roll apart from a pre-packaged New Chiefs on the Block image?

RP: I think we've made some headway for females, both on a regional and a national level. We know how hard it is. We get a lot of girls and guys who come up to us and say, "I want to start a band or be in a band." They're really starting to catch on and I think that's so cool.

The whole audience was five or six years old. Janet turned around and just looked at me "Oh shit." We had to play for this little kid's but, sure enough, we're going back to do it again.

RP: There was this persistent little girl, maybe six or seven, who ran up to us and made us give her our autographs. Then she would turn around and yell them. She had this little business going with her mother. They do some strange things over there.

JK: And we did a show in Portugal with Mickey Mouse and Donald Duck. It was funny.

RP: And they gave me this little k-mart drum kit.

JK: We did another TV show, I think it was in Germany. We were on the same bill as a pig. They brought in a live pig.

RP: Talk about a variety show.

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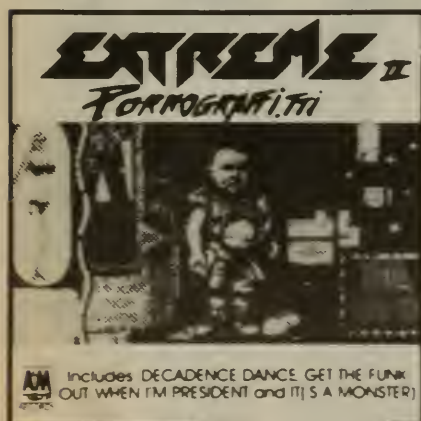


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ST. WARREN

Both Edén Rock and Scarlet were considered Christian rock bands. Do you consider St. Warren to be a Christian band?

Brad: Whether we're a Christian band or not, it is up to the listener to classify us. Every guy in the band is a Christian and most of our lyrics are inspired by God. At the same time, we don't feel we need to use God as a marketing ploy or a gimmick. It's something we believe in. It's the way we live, and not necessarily the way we wanted the band branded. We don't want to be held back by it, but at the same time we're definitely not ashamed of it either.

How much of that is reflected by your lyrics?

Brad: Our lyrics are all positive. The thing is, none of our songs have the word Jesus in it or anything like that. We're not writing lyrics that we learned in Sunday school. We write about what we really feel or something that really happened to us.

Brij: We try to write from our heart. I think people nowadays want to see people who are for real. They don't want to see phonies or people who put on a show.

Brad: If you want to see a show, come see us in concert (laughs).

With all of the recent lawsuits against heavy metal bands being blamed for teenage suicide, do you feel that music can be that bad of an influence?

Brad: I'm not defending Ozzy or Judas Priest, but I think a lot of the fault of what these kids have done should be placed on the parents and not on the artists. If the parents were involved enough to know what their kids were listening to, they could decide whether or not they should be listening to that song. So something happens to the kid and the parents haven't been doing their job, and then they blame it on the artist. The reason why we don't agree with censorship is, if we tell them what they can't sing, then one day they'll say that what we do is inspired by God and we can't sing it on the airwaves.

Your band works well together live. Do you rehearse how you move on stage or is it spontaneous?

Brij: One thing about St. Warren is that everybody on stage is putting on their own show. It's not like sharing the limelight. Everyone acts like a frontman in their own way. A lot of the time, singers are highlighted and the rest of the band wants that more than I do. They always make sure in every picture

that I'm standing in the middle or out front, or I come out last in a concert. They worry about it more than I do. When someone leaves our show, I don't want them to say that the singer was great or the bass player was right out front. I want them to say that St. Warren was great. We want to come across as a band and not as individuals.

Brad: I think we're a very congruent band on stage. We compliment each other, and there's obvious comradery. We're not just in a band because we play music together. We're best friends and we hang out together and that comes across on stage.

A large amount of your audience is made up of people who follow the Christian music scene. Are you trying to branch out from that?

Brad: Yes. We want to keep those fans because you don't want to forsake your most faithful audience. But we do want to branch out from that. We opened for Salty Dog and 500 people saw us who may have never seen us before. We want to get a more mainstream audience and with the radio airplay we've gotten, I think that's starting to happen.

I hear you're going to have a song on a local compilation album.

Brad: We're going to have a song on *Bay Bands Two*. It's a really killer power ballad called "The Fight Goes On."

Brij: Did you hear about the girl that worked at the Rock-It club named Stephanie that died? It's about her. She

Throughout its existence, rock & roll has often been labeled as a negative influence for impressionable young listeners. While many artists glamorize the sex and drug life-style, recently competent artists are trying to change this by being positive role models for their fans. St. Warren is one local act that expresses an optimistic approach in their lyrics. They have a strong image and a sophisticated writing style that should interest major record labels. The earliest stage of the band started several years ago when guitarist Brad St. Warren put together a group called Edén Rock with his brother, vocalist Brij St. Warren. In July of '89, they recruited bassist Jeff Alan, who had fronted an established bay area band named Scarlet. The current line-up was completed this year with the addition of drummer Jimmy Moore who had previously played with Alan in Scarlet. Going under the new name of St. Warren, the band has already broken a lot of ground. They sold out their first official show with the new line-up at the Jaeb Theatre at the Tampa Bay Performing Arts Center, and played another local sold-out concert opening for Geffen Recording Artists, Salty Dog. Their material has already received airplay by several prominent radio stations. *Thrust* met with the St. Warren brothers to inquire about their musical and moral directions.

by John Urban

really liked us. She was an artist herself and wanted Brad and I to help her make a demo tape. She called us to get together and we never had a chance to call her back. That weekend she died in a car accident. It made us all realize that sometimes we don't appreciate what we've got until it's gone, and we don't say to people what we really feel. Like your father might die and you never told him that you loved him. The song explains how I wish I had said something different, or I wish I had made more of a difference in your life and told you where I stood and how I felt before you're gone. But now that you're gone, the fight goes on another day.

What are the band's strong points?

Brij: Our live show is what we want to capitalize on. Our songs are good songs,

and our look is good. But our best thing is that we come off live as good as we do on tape. And our show gets better every time.

Brad: As a front man, Brij makes every person in the audience feel like they are on stage with him. It's a very captivating thing.

How would you like to be classified as a band?

Brad: We really want to shoot for an industry power sound like the bands that stick around such as Whitesnake or Kiss. We don't necessarily want to be musical innovators like U2. We love what we play. It's like metal with a touch of pop. I think what we're doing is the kind of thing that will last for a long time.



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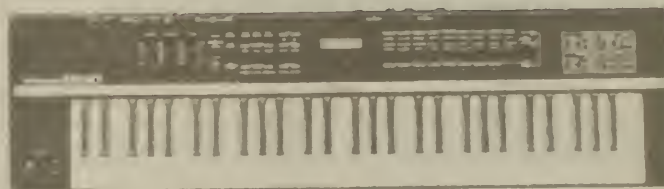


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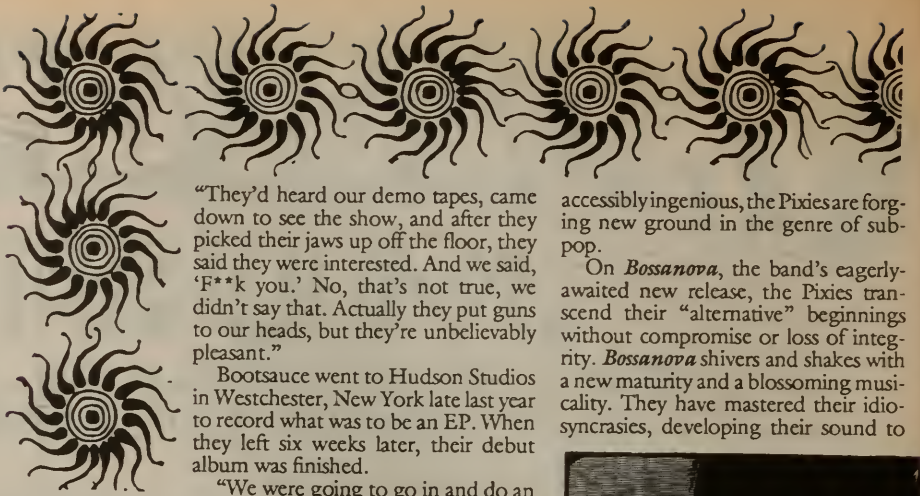
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BUZZ

23

by Mark Phillips



buz (buz'), *v.i. slang*. 1. a sound predominantly associated with chain saws. 2. *n* a name familiar with Neanderthal type backwoods white trash.

twenty three (twen'te thre), *n* Archaic 1. a number that is not a number, but a decree. 2. the total amount of brain cells residing in Vice President Dan Quale's head. 3. anarchy in the numerological system.

Let's cut off all offending parts of our bodies; set a conservative dress code so no one sexually excites another; install governors in our brains to limit our thoughts to be equal with the lowest possible common denominator; and destroy all free expression, predominantly art, so there are no individuals. This would be the perfect world in the eyes of the censors.

When art offends, it makes us feel and maybe even think. That's the point. Not all art must offend, but artists should have the freedom to do so. Without artists we would have nothing. All creations started in the mind of an artist. When freedom of expression is censored, the ability to create dies. When people lose the ability to create, they destroy. Usually the first thing they destroy are those who can still create. Welcome to the nineties.

One positive note: Judge Jerry Whitehead pronounced Judas Priest innocent in the subliminal message trial surrounding the suicides of Raymond Belknap and James Vance. The hidden message here is, freedom of speech is still alive, albeit not well, in this country.

Now that I got that off my chest, lets get on with the music...

BOOTSAUCE

The Brown Album
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Funk-rock

Take the Beatles' *White Album* and cross it with Prince's *Black Album* and you will get Bootsauce's *Brown Album*, the most seamless crossover of rock, dance, hip hop, hard rock and funk, to date. A child born of the unrelenting passions between British Punk and American Funk.

Bootsauce: "It basically means crazy in french — dance 'till your feet fall off, or dance till your feet turn to soup," guitarist/co-founder Sonny Greenwich Jr. says of their moniker. "And if you believe that, you'll believe anything."

One listen and you'll be a believer.

This Canadian group is sure to stir up controversy, if not with their obvious preoccupation with sex (songs like "Sex Marine," "Lovin Pain," "Lets Eat Out," "Catcher in the Raw" and "Play With Me") than with their unadulterated mixing of styles.

Bootsauce — Greenwich, guitarist/keyboard player and co-founder Pere Fume, singer Drew Ling, bassist Baculis and drummer Rob Kazenel — shot to prominence less than two years after first appearing on bills around Montreal, splicing together songs with eclectic elements as real and recent as next week's charts. Somehow the band came off both underground and radio-ready.

The Brown Album is driven by hooker-on-the-corner beats, string breaking bass, and enough power chords to cream the rock audience.

Add in Ling's self-described "Barry White on acid" vocals and you have a nasty balls-to-the-wall musical mind rape that would be as comfortable in an urban dark alley as in a generic dance club.

After six months together, Polygram recognized the raw talent and signed the band.

"The label guys came to a Bad Brains show we opened for," Fume tells us.

Bootsauce



"They'd heard our demo tapes, came down to see the show, and after they picked their jaws up off the floor, they said they were interested. And we said, 'F**k you.' No, that's not true, we didn't say that. Actually they put guns to our heads, but they're unbelievably pleasant."

Bootsauce went to Hudson Studios in Westchester, New York late last year to record what was to be an EP. When they left six weeks later, their debut album was finished.

"We were going to go in and do an EP," says Fume, "but just being the phenomenal producers, songwriters, arrangers, dancers and sex gods that we are, we just kept going and did the whole thing."

The Brown Album is not polite — real rock and roll hardly ever is. This debut is a raw and rude initiation into sweat, sex, musical depths and heights, beginning with "Let's Eat Out."

"It's a song about food and sex," says Ling. "It's also about the price you have to pay for a free meal."

"Scratching The Whole," a song addressing the hypocrisy of religion, was the band's first single, released on a five-track EP of the same name.

"Religion talks down to me and says I'm gonna burn," Ling confides. "I don't want to preach or be preached to."

"Sex Marine," the very first song Bootsauce ever wrote, features Fume doing a "white boy rap" about a man with a bad reputation.

"It's about a kind of guy who is a bit of a freak," said Fume. "He goes around and plucks little girls up and chews them up and spits them out. Or thinks he does, anyway."

Every song on the LP is hedonistic car candy — a stunning achievement for a first effort. "We're basically rejects from Top 40 bands," interjects Greenwich, "who want to do something tongue-in-cheek and fun. No politics, no serious topics and most of all, nothing normal."

The strapping young lads of Bootsauce may not take themselves very seriously, but their LP is not only something to take seriously, but to take home.

PIXIES

Bossanova
ELEKTRA RECORDS
sub-pop

It's easy to envision pixies when you look at the group — squeaky clean good looks with mischievous gleams in their eyes. Joey Santiago, the lead guitarist, looks as if he's hiding a pair of tiny wings behind his back. However, when you listen to them, the image of wee fairies fluttering from daffodil to daisy in the soft dew of spring are the last things that come to mind.

The Pixies' ability to mercilessly assault you with musical chaos, swinging from seductive melody to nuclear assault in a single beat, blast those thoughts from your mind. Both angular and

accessibly ingenious, the Pixies are forging new ground in the genre of sub-pop.

On *Bossanova*, the band's eagerly-awaited new release, the Pixies transcend their "alternative" beginnings without compromise or loss of integrity. *Bossanova* shivers and shakes with a new maturity and a blossoming musicality. They have mastered their idiosyncrasies, developing their sound to



the point where technical execution meshes with the complexity and sophistication of their ideas. Drummer David Lovering's rock-till-you-gnash slambats and Kim Deal's riveting bass rumble underpin the guitar intertwine of Joey Santiago and Black Francis with a new self-assurance, allowing the six-string team room to move in and around a startling variety of chords and riffs.

The LP's first single, "Velouria," combines the band's trademark cacophony with a Crazy Glue hook (the single also includes the B-side's "Waiting For You," a Neil Young cover sung by Kim Deal and love-struck David Lovering's "Make Believe"). Slated to follow-up "Velouria," is the protean pop song "Dig For Fire," which bounces with the incendiary carnival syncopation and a lyrical quest of a blazing Grail. Other stand out tracks include the majestic "All Over The World," as proud and doomed as the Titanic confronting the iceberg; the metalloid/surf classic "Cecilia Ann," the cruel parody of '70s pop embodied in "Is She Weird," and the campfire sing-a-long vibe of "Stormy Weather."

The Pixies saga began when Charles Michael Kitteridge Thompson IV (a.k.a. Black Francis) grabbed college buddy Joey Santiago and relocated to Boston. They ran a typically bizarre ad in a local Beantown paper reading "Band seeks bassist into Husker Du and Peter, Paul, and Mary" and wound up with Kim Deal. Enter David Lovering and then there were the Pixies.



The Pixies avoided the treadmill misery of the club circuit and plunged right into recording their first six song EP, *Come On Pilgrim*, originally a rough demo. The Pixies' lyrical ellipses and bizarre grafting of Salsa-like rhythms under walls of guitar-grunge made them immediate favorites with rock veterans.

And now, the Pixies enter the '90s with 14 new songs on *Bossanova*. In an era of A.F.M. gloss pop they give us hope in the world of pop.

WIRE
Manscape
ENIGMA RECORDS
Goth-rock

Manscape is the LP where Wire breaks from its acoustic roots and embraces technology with a rib-cracking hug. Haunting melodies, haunted vocals, a darker concentration of ideas and a ghostly mellowness of sorts. A brooding collection of songs that grow more intense with each listening.

For those of you not familiar with Wire, a little history...

In 1976, while working at Waterford Art College as an audio/visual technician, Bruce Gilbert met two students, Colin Newman and George Gill. The Duo persuaded Bruce to play with a group named Overload at an end-of-term party. They played only once. Bruce went back to his extra-curricular activity of making tape loops and experimenting in the college sound studio, and Colin and George attempted of coerce him into becoming involved in a proper group. They succeeded.

Having been taught the rudiments of guitar by Colin, they embarked on a recruitment campaign for a bass player and drummer. Through a mutual friend, Bruce was introduced to Graham Lewis, a fashion designer and a fellow graduate. Colin, in turn, was introduced to Robert Gotobed. Robert, the former singer of the R'n'B band the Snakes, was teaching himself to play drums.

In the autumn of 1976, following a couple of months of rehearsal, the five piece band made its first public appearance as Wire at St. Martin's Art College in London. The plugs were pulled on the band after only twenty minutes. Fortunately, at this same time, the 'punk movement' was beginning to blossom, with bands such as the Sex Pistols and

the Buzzcocks. Although never classifying itself as punk, Wire was soon swept into the fledgling movement.

In the beginning of 1977, George Gill left Wire. Though the rest of the band had only played a handful of gigs in and around London, Wire was invited to participate in a punk festival at London's seminal Roxy Club. The event was produced by EMI Records. The album, *The Roxy, London WC2*, contained two Wire tracks, *Lowdown* and *I2XU*. Wire then signed to Harvest Records and the first fruit of this deal was a 21 track LP, *Pink Flag*, and a single "Mannequin," released in Nov. 1977.

In early '79, Wire undertook its first UK tour following the release of the new single "I Am The Fly." This was quickly followed up by the third single "Dot Dash" and the band's first trip to the USA to play at the legendary CBGB's in New York.

By the end of the year, Wire released another LP, *Chairs Missing*. A radical departure from *Pink Flag*, the album was well received by both critics and the public.

After releasing the "Outdoor Miner" single and touring Europe as support to Roxy Music, the band released its third and last LP with EMI, *154*, so called because of the number of gigs the group had played to record it. The band's relations with EMI, which were already strained, deteriorated further when the group had toured the UK in July prior to the LP's release, and performed mostly new material that had been written after the LP was recorded.

Eight years went by before Wire released another LP, *The Ideal Copy*, on Mute/Enigma Records in 1987. The LP surprised a lot of people with its use of sequencer and sampling technology. Wire had meshed together a music that still sounded as individual and unique in '87 as it did in '77.

The next year came *A Bell Is A Cup, Until It's Struck*, their second LP for Mute. Next up was a live/studio mix LP, *It's Beginning To And Back Again* in 1989.

The nineties bring us Wire's fourth LP, *Manscape*, on Mute/Enigma's label. An effort surpassing all past accomplishments and must-hear for all Goth and Post-punk fans.

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WIRE



LOVE/HATE

AMERICAN STYLE

by Christopher Robin



For those uninitiated, what is the history of Love/Hate?

SKID ROSE: We've been together for about five years. That's when Jizzy joined us. Jon E., Joey and I have been together about ten years. For the last couple of years, before we got signed to CBS, we were the house band at the *Whisky A Go Go* in Hollywood.

In the early days, Love/Hate had a very alternative sound, yet now the band is well-suited for arena rock. How did the band change its goals?
SKID: It's almost a metamorphosis. Once we started hanging out on the Sunset Strip, we were influenced by the sub-culture and the whole scene. Our sound just got =stripped down. We were more eclectic but it just didn't work so we started playing more basic, crunchy rock & roll.

Is the Love/Hate of today any different than three years ago?
SKID: We're the same band but it's great to grow and roll with the punches. We're finally getting something on our own terms.

Jizzy mentioned in *Kerrang* that he had to resort to seizures on stage to get attention. Was getting known that difficult?

SKID: I guess so. We've been good players for a long time, and we'd stand there and play wondering, "Geez, why aren't we blowing people's minds? Why aren't we really turning their heads." It wasn't until we got into the stage antics that people started noticing us.

Besides the antics, what made Ron Oberman (Columbia A&R) want to sign you? He must have heard something unique.

SKID: It was a combination of things. Jon E. is a gifted engineer and we've been consistent for years. Ron was real impressed with one of the four-tracks that we had done. Our show had come along and we were ready to get signed.

You were signed by the same man who signed Warrant, yet the label seems to allow you to travel a less structured path than Jani and the boys. With what guidelines did you enter your Columbia relationship?
SKID: We were just so lucky. We have total artistic freedom and no one from the company has ever come in and told us not to do something.

JON E.: They realize that we're pretty self-contained. They know that we're doing it right so they give us full reign over what we want to do.

Whose decision was it to bring in Tom Werman to produce the band?
SKID: We all thought that it would be a good idea because Tom really liked us and we admire his Crüe work. We were flattered that he wanted to produce us.

"Blackout in the Red Room" has received airplay in Florida and has been a show stopper for almost two years. How did you whittle down your vast catalog to the tracks that appeared on the debut album?

SKID: It's funny, but there's this consensus decision making. Yeah, we had dozens of songs to choose from and the ones that ultimately made it on the record are the best ones.

JON E.: The crowd pleasers you might say.

SKID: The music wasn't written in any formulated way. When we started getting good, we stopped writing for what we thought the record companies wanted to hear. We were desperate man. We were poverty stricken, but we could sell out the Whisky Our whole glory was coming from the live thing.

Besides from the heavy and hard rockers, you show diversity with songs such as "Angel" (featured on *Nightmare on Elm Street Part 3*). Did that song receive such a good

response that you decided to re-release it?

SKID: It was a good song. We all dug it and decided to put it on the album.

Will that be a new single?

SKID: We don't know exactly, but I've got a good idea that it probably will.

What's happened in the several months since the album has hit the streets?

JON E.: We started off the tour over in the UK for the European release of the album. And it went over really well. We received a phenomenal response. Everybody came back hyped from that response. We then went out and toured the Midwest for five weeks. We did a Z-Rock tour up through the Great Lakes, hit the West Coast, came through Florida and the East Coast and now we're headed up to New York to shoot the video for "Why Do You Think They Call it Dope." Then we fly over to do several weeks more in Europe. That's basically the plan. We'd like to also hook up with a big act and do some arenas either here or in Europe. We're really stoked that we're getting such a phenomenal response over in England

right now. Everybody in the band grew up with the trend setting English rock sound. The English fans love us and we're so lucky. We can see the gleam in their eyes like we've hit rock star status already. It's a whole new high for me.

Love/Hate pulls no punches when it comes to describing the realities that you've been through. How do you deal with the potential censorship targeted at you by outsiders?

SKID: We're pretty much insulated. We're in a rock band and wherever we go it's a rock & roll theme. We're normal within our environment. We haven't dealt with people outside our culture too much.

JON E.: There's always gawkers at the airport but what can you do?

How do you feel about the "Parent Advisory" sticker on the album?

JON E.: The kids will know exactly what to buy now. It'll help them find the good stuff that much easier.

SKID: I don't think the sticker is going to hurt us. Some radio stations will definitely not play some of the songs however.

How about controversy? The band seems open to attack from the moral forces across this great land of ours.

SKID: It's interesting but usually people aren't interested in attacking us. Our record is basically a collection of drinking songs and the people that gravitate towards it usually drink and can relate to where we're coming from. So there really isn't that big of a controversy.

Have you been approached by anyone to do anti-drug campaigns?

SKID: No. But public service is a good thing (laughter).

What songs show what Love/Hate is all about?

SKID: "Mary Jane" is my favorite.

JON E.: I like the new tunes that we've written since the album came out. We've got sixteen new tunes ready for the next album. The new material is turning out to be so killer — especially "Wasted in America," "I Am the Snake" and "Evil Twin."

SKID: We're not going to go into our library of old stuff. We've got new songs that we're really confident of and we're playing three previously unheard songs on tour to see how the crowd reacts. The rock & roll fun for us is focusing in on the new music. It's more fun to play.

JON E.: More fun, more fun.

So if America is getting teased by the first album ...

JON E.: Then just wait for the next one. The band is getting into a good roll right now with the sound that we've developed. It's matured yet it's simplistic. That's what we're finding as we move forward. You can cut out 38

bars of incredible composition in a song, yet the song itself is more powerful without it. That's how it is with a new tune called "Justina." You might call it a power ballad but I hate that term. We're not a power ballad band. Angel is probably the closest song to a ballad that we have that people have heard.

SKID: You know what the *real* fun thing is for me? The whole bus riding adventure. I've always fantasized as a kid about having my own bus and riding around the country with a rock & roll band.

Like the Partridge family?

SKID: Even more. It's exceeded all of our expectations and we've adapted to the road life so perfectly. It's more fun

than Soul House on a *creaky* LA afternoon (1980s). There's always a *new* adventure right on the horizon. Before we toured, we always had to wait for the next show. We had to put so much pressure on an individual show. Now it's a feast.

How are the pockets of fan support? JON E.: Great. The Z-Rock tour was fantastic.

SKID: You know a pattern is developing. When we have radio support, we'll fill up the room. When we don't have radio support, we'll come in someplace and no one will have heard of us. That's fine too because we've spent years playing in front of people that have never heard of us. It's nothing new.



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by Christopher Robin

THRUST: The interesting thing about Shadowland is the duality of the lyrics and music. For instance, if the tune is upbeat, the lyrics may be dark and sinister. The Beatles were experts at manipulating emotion. Do you consider them a major influence?
BRENT RADEMAKER: It's funny you should mention the Beatles. When I was a kid, I used to be "Beatle-crazy" and spent all of my allowance on their albums. But for years, I just stopped listening to them. We didn't consciously delve into Beatle influences on this record, but there will be more obvious Liverpool inspiration on the next.

Why do you choose to have conflicting messages exist between the lyrics and the music?

It's kind of fun that way. Maybe we can lure some people in who wouldn't have otherwise paid attention.

From where did you draw your energy and inspiration for creating your album?

It's easy to draw inspiration on your first record because you have your whole life to choose from. But there was still pressure to perform, especially since we were in Wales for the production of the album and had very little time to ourselves.

So there was pressure from Geffen to produce?

No, we turned in demos of thirty-six songs for the first album. Most of the songs were written in the six months previous to production. We had a development deal with Geffen. Once that was signed, we got our new guitar player, Eddie, quit our day jobs, and locked ourselves in a little studio, turning out songs after song. The only song that goes back to the Florida days is "Sweet Mystery" which is on both the EP and the album. That song was written way back in 1981. The rest of the songs were written since we moved to California.

How did you whittle the songs down to what appeared on the album?

Tom Zutaut and Vicky Hamilton (Geffen A&R) worked with us and our producer Pat Moran to determine the final songs. We actually ended up recording seventeen songs and that was when it got a little touchy. There were songs that we had to fight to keep on the album like "Yesterday" I can't say that we didn't get talked into a few things — hell we're still fresh in this business — but no one made us do anything that we didn't want to do.

You were signed by the same A&R team who signed Guns N' Roses. Were you scared that Geffen would put unrealistic expectations on Shadowland because of the overwhelming success of G N' R?

Yeah, here's a great story for you. When Brent and I moved to California, we would have been happy to be on a smaller label like Enigma or IRS. We played seven showcases in L.A., and Vicky Hamilton was the first industry professional to become interested. She's probably the most famous A&R person in the country. If the word gets out that she likes your band, then you'll start to receive offers from every label in town. That's how much power she has. I think we're doing great. We've sold 40,000

units and to me, that's an incredible first album success. But as far as living up to the success of G N' R or Edie Brickell, who were signed before us, it's not that good. Your head gets bent out of shape being on Geffen, the most successful label with the most successful acts in the business. We're definitely going to have a different perspective on the next record.

How would you classify Shadowland? Some people think, "Oh, they're just an alternative band." But the alternative people think we're commercial. As Tom says to me, "All of the best bands in the world started out with people being completely confused about where to place them. And, we've definitely got that going for us."

Has the band had a chance to perfect your chops on stage?

Well, we're on tour right now. We just did three weeks supporting Del Amitri which brought us through Tampa. It was the worst show of the tour. In most places, we've been able to live off of Del Amitri's crowd because of their popularity. But in Tampa, no one cared because of the sad state of radio outside of WMNF. We had to basically sell the tickets ourselves for the Tampa show. We drove all night from Atlanta, and it may sound like a lot of excuses, but it wasn't the best show we've done. I can understand an occasional unfavorable review, but when someone does a personal attack against us like *Creative Loafing* did, I just can't understand it.

Who does this Tom Roe guy think he is? Don't get me wrong, I was stoked because they printed a big picture and that means ten times to me more than what this Roe character thinks. They tried to make a big deal about Robert Plant (who makes a cameo on the album) getting mixed so low. Well, if they had any clue, they'd realize that Robert Plant is mixed low because he's just one musician who played on the album and was treated just like any of the other players. He did it as a favor and I think it's really cool that he played on our record, but we don't want to make a big deal about it. If Robert Plant was interviewed, I doubt that he'd even remember the experience (laughter). The show in Tampa was weird but the tour overall was an incredible success — not to mention a blast. We've toured with World Party (having been hand picked by Kurt Wallinger), The Pixies, House of Love, and The Waterboys. We've gotten our road experience.

In your opinion, has Shadowland made it or is this only the first step?

It's only the first step. When I go somewhere like South Carolina and think that no one has heard of us and twenty people come up and ask me to sign their CD, then

I think I've made it. All we wanted to do was turn people on to our music. From a commercial standpoint, we haven't made it at all. We're still at the bottom of the barrel.

Where do you see your strongest support coming from?

The college stations and crowds have been very kind to us. We get a little AOR here and there. We made a video but since we didn't include girls, it didn't get exposure. Some people think it's too arty and I think it's too commercial. In the old days, bands would put out five albums before breaking big, but now they expect you to hit on your first album. It's really scary, but that's the situation. Many bands get discarded before they get a chance to prove themselves.

From a personal perspective, is the band close?

We're completely unified. We all live in the same house just like the Monkees did. Even though I write all the lyrics, the whole band comes up with the skeleton of the tune and somehow it all comes together. We spend more time together than we do with anybody else and that's a definite plus 95% of the time.

Does Shadowland transcend the generations?

We try to. When we were in Florida we had short hair and could only draw a trendy crowd. But now that we have long hair, those people come up to us and tell us that we jam. It's stupid to conform to one audience. There's something for everybody.

Are you a poet or a songwriter?

Who's to say what's poetry and what's not. It's hard to say. I think about that all the time, but calling yourself a poet can be pretentious, so I call myself a songwriter. It's easier to get away with.

Instead of a quote, what lyric should end this interview?

"So if this world drags you down, a smile can be you umbrella." It's a basic rule that everybody should follow.



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Pass The Flots!

Editors note: About a month ago, while preparing for an interview with MCA's Flotsam and Jetsam, I received a call from Richard Elliott of the Tampa-based metal/thrash/rock unit, Blackkout. While giving me an update on things within his camp of merry moshers, I mention that I'm doing an interview with the Flotsam boys at a venue in St. Petersburg the next day. Little did I know at the time, but Mr. Elliott is quite the Flotsam and Jetsam aficionado. Since the Arizona-bred unit stomped onto the scene in '86 with Doomsday of the Deceiver (and Metallica's present bassist, Jason Newsted), to their latest release When the Storm Comes Down, Richard has been an avid fan as well as an informal protege of the band. Following their music closely over the years, he has often sighted the group as a major influence on his own style of playing. In a last minute change of plans, the tables were turned in this scenario and Richard Elliott conducted the interview with the guys from Flots. The following is directly from the conversation that he had with vocalist Eric A.K. and Newsted's replacement Troy Gregory. Throughout the exchange between Richard and the band, I remained a silent observer ... for the most part.

DJ Justice/THRUST Magazine

RICHARD ELLIOTT: How about an update?

ERIC A.K.: An update? Dee-dee-dee (like a news report).

TROY GREGORY: The album's doing real good. It's up to about 90,000 and going strong. We just released our video for "Suffer The Masses," and we're probably going to be releasing "The Master Sleeps" as the next single. We'll have a video for that one too. That is what's going on. The record is getting out and MCA is doing a good job of promoting it.

The lyrics on the new album are different — but still in the Flotsam vein. Can you expand on some of the lyrics, like "Suffer The Masses"?

TG: I have this personal animosity towards a lot of institutions with a massive group ideology that doesn't respect our individual freedoms. They try to make everybody else think the way that they do. A lot of our lyrics deal with that. Like "Suffer The Masses" is about these ideas being handed down from generation to generation, and people not being able to discern for themselves what is right and wrong.

EAK: It's like, "If you don't think like me, then you're wrong." One line in there says, "God, were you sleeping so you couldn't hear their screams?" There's so much s**t going on in the world. If there is a god, he must be sleeping or playing cards 'cause he's not watching what's going on.

(Ed. Note: At this point, I throw in my two-cents worth.) Could people interpret that as being parallel to an atheist's point of view?

TG: Actually they could. But no, I'm not an atheist and I'm not a Christian. To me, the atheist thing is kind of flat. It's like, "This is a cup, that's the sky," and nothing else. I like to keep things ambiguous. I've always liked art, film and music that had a free thinking thought process.

EAK: All of the songs are left open to your imagination.

Jason (Newsted) wrote a lot for *Doomsday* and when he left, even I

thought, "Man, I hope it's the same." Am I wrong or wasn't it the guitar players arranging the songs?

EAK: No, you're right. Even when Jason was in the band, Mike and Ed wrote most of the music. They write that sound that has the Flotsam feel.

I think people were wondering if you

and be able to go out and buy a new ranch.

You probably get this from everybody, but do you have any comments about Jason?

EAK: He's a good friend of mine but he's still the biggest jerk I ever met in my life. He was when he was in Flotsam, he was when I met him ten years ago, and he still is. He's one of my best friends, but ...

TG: I jammed with him before and he's an airhead gumball.

(Ed. note: Breaking my vow to be a silent observer, I interrupt again.) Besides the personal things, did it piss you off when all of the attention was drawn towards Flots because of Jason joining Metallica?

EAK: Kind of, but not really. If Metallica had come up to me at that time and asked me to join the band, I would have been out the door in two seconds. I said to Jason, "You're nuts if you don't go." He really didn't think about it twice. He was like, "Well yeah, I'm going but I just want to talk to you guys about it."



The band looks on as Richard ponders his next question.

could hold your own without Jason.

TG: They weren't looking for a Jason clone and I wasn't ready to be one. I don't play like him at all. Our audiences were cool about it too.

You guys were really young when you did *Doomsday For The Deceiver*. Did you ever think that it would get this far?

EAK: I've gotten a lot farther in this business than I ever thought I would. If it all stopped right now, I'd still be happy.

TG: We just enjoy what we do. And the more people that dig it, great.

EAK: It would be nice to be like Jason

Do you have anything in mind for your next project?

EAK: We've kind of got this industrial AC/DC image in mind for the next album. We want to get back into basic rock & roll.

TG: Everybody in this band likes something different. I think the only common denominator is rock & roll like Aerosmith and AC/DC. We all tend to go off on a tangent with other things. I'm working on ideas for the next album that's quite a departure from this.

What kind of a response have you gotten this time around in Europe?

EAK: It's hard to tell. We've been

getting some lousy reviews.

TG: The guy who did the *Kerrang* thing slagged us. It's one thing to review a record and give valid reasons for why you don't like it and there's another thing to just slag us. I was waiting for them to insult my mother. It was obvious that the guy didn't give the album a good listen. I think if you piss off enough big critics like that, then you're doing a good job. He's probably a frustrated musician.

Where do you think thrash is going?

TG: It's hard to say. It's funny that we get labeled as a thrash band. It's fine because I'm sure that our stuff resembles that, but we don't want to write in that vein where we're trying to do the fastest songs. Anything that follows a formula is going to get boring and redundant. We want to get out of that category. It's going to be a natural change and there's still going to be things that people will be able to identify with thrash. We like angst in our music. Where do you think thrash is going (to Eric)? Out the window?

EAK: I don't know. It just seems like there's so many bands that sound exactly the same.

TG: There's a few bands that are doing something different like Prong, Sound Garden, Voivod, Warrior Soul — that type of thing.

EAK: And then there's those bands that are playing at 200 mph.

Your music influenced my own playing because of the writing and the structures being so different. You're doing good but I keep wondering, "What the hell is the matter with people?"

TG: I think it's neat that we've had this kind of underground audience because it makes it that much more special. As corny as it may sound, we like that.

You gave an impression of a different direction that you're headed in. Has that been discussed within the band?

TG: No, but everybody feels it.

Is that in reaction to where you've come this far?

EAK: Kind of. We try not to worry too much about what is going to sell or what people are going to like.

TG: We'll do what we feel is right and what's honest. If all of a sudden we feel like whipping out kazooos and accordions, we're going to do it. Nobody wants to do something different that might get the thumbs down. The fact is, if you present a change and you're honest, and you do the best you can, then it's all worth while.

Any advice for the kids out there that are beating their heads against the walls of their garages?

EAK: Starting out, you need to make a demo and send it to everybody. If you don't hear something, send another one. Just flood people until they say, "Hey, leave us alone," or "Hey, come see us."

TG: Be creative, watch your ass, and don't put out anything that I've already heard. I want to hear something different and get excited about music again.

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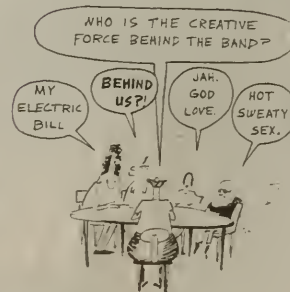
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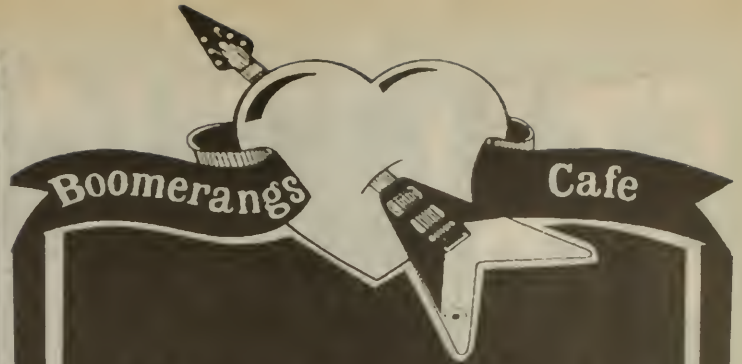
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STALKING VAMPIRE PUNKS BY SID

Part 4

Sharifa and I sat on the floor before a room filled with robed cultists, The Order of the Lily. Satin cowls concealed the women's features and it was easy to imagine skulls in place of faces. Lilith, their leader, reclined in her throne-like chair, revealing the secrets of their origin — something the bad guys do shortly before tying up all loose ends and then hanging you with them.

The worst part was, we were clear of this damnable house. Wounded, but safe; help on the way; access to a phone; and I agreed to come back here with Lilith. I may be stupid enough to come to this place once, but to return?

They say you have to believe in sorcery for it to affect you, but Lilith used no incantations. She simply spoke and I fell under her spell. It didn't seem to affect Sharifa, however. She maintained a controlled calm and discreetly brought me back to my senses.

"This country claims religious freedom," Lilith's tone dripped with cynicism. "You are free to worship as long as it stays within the Christian norm. The onslaught of Christianity plunges the government deeper and deeper into theocracy. It will not protect us from fanatics who destroy anything they don't understand. We do not destroy life; we worship it and it nourishes us. Yet our order is forced to live in secrecy."

Grimaces of rage exposed her fangs for the first time. Specks of saliva formed at the corners of her mouth.

"Christians," she spit on the floor, "preaching love of life — spreading intolerance of individuality. Hypocrites! They speak not of the tens of millions they murdered. Entire nations and cultures branded heathens and slaughtered in the name of Christ! To them, the unknown is evil and all things *must* remain black and white."

Long fingers gripped the arm rest as she glared right at us. I knew where this was leading.

"Their spies are everywhere," she said directly into our eyes. "They come claiming to seek knowledge when

they're really drumming up evidence for a witch-hunt! When we were human, they could stop us — when we were vampires by title only — but Belial, a brother alchemist, discovered the blood of life. We drank the blood and ate the flesh, as we do nightly in remembrance of that first supper."

Lilith rose looking skyward, lifting her arms above her head. The congregation rose to its feet behind us.

"We never take what is not given willingly." She almost sang the words.

Her arms dropped to her sides and the robe floated down around her ankles. Her body was magnificent. Compared to her, everything else seemed worthless. I might realize my greatest dream, if I could have her. She looked through me with *primitive* lust.

Sharifa squeezed my wound with *primitive* strength. The pain wracked my wrist, breaking the spell. I suppressed a shudder. Lilith noted my hesitation and her countenance changed demonically.

"It is true!" she hissed. "You've

come to condemn us."

"No!" The throbbing ache in my arm stole my breath.

"Why have you sought us out, then?" Lilith asked.

"I'm a writer," the words barely formed on my lips. "... we wanted to know if you... if there really were vampires."

"And if there really were, what then?" She smiled, brazenly displaying her sharp teeth.

Oh shit, what a time for my mind to go blank. I didn't have the answer for that. I guess I never believed it would go this far... or maybe I hoped it would. There was no denying something deep inside of me was tempted by immortality — intrigued by vampirism.

"We wanted to play with you," Sharifa broke the silence, "to see if you were fun. Maybe even join you."

What?!

"Well, child," Lilith held out her arms, "if that's the case..."

Sharifa released my wrist and turned to me. I didn't recognize the look in her eyes. Her face was flushed. She stood and walked into Lilith's embrace.

"What have we here?" A caustic male voice cut across the room. "Lilith's new bleeders we've heard so much about?"

This triggered a chorus of lewd laughter from the hall. A biker with a black ponytail hanging over his shoulder, armored in leather and studs, stood in the threshold of the hallway. A half-dozen more loomed in the shadows behind him.

"You know not to come here," Lilith aristocratically extended her arm and pointed. "How dare you profane these grounds!"

"We go where ever we want, bitch," he retorted.

Lilith kept her other arm protectively around Sharifa. The women behind me moved silently towards him. He didn't retreat but he didn't

advance, either.

"Belial wants these bleeders for himself," he said with a smirk. "Would you deny him?"

With that, the women stopped moving. Several in the back looked to Lilith. She stared at the biker, her eyes flashing with venom.

"Why didn't he tell me himself?" Her eyes now scanned the room.

"The word of his sons isn't good enough for you?" he answered. His compatriots growls of approval backed him up.

"Bastard sons!" Lilith snarled.

"Are you going to let me in, witch," he licked his fingertips like a cat, "or do we have to get Belial?"

"You are in my house," she answered. "That is more than I had wished."

"And your wishes are so important to me, sister," he sneered, baring his own fangs then turning his attention to me. "What are *you* staring at?"

The Order of the Lily formed a circle around me, blocking him from my sight. I heard him walk in the room. The others followed. A leather-clad arm shot through the circle and grabbed me by my collar. He yanked me through them and pulled me inches from his face. His foul breath almost made me wretch.

"You are a problem, Sidney old boy." As he talked, rancid spit sprayed my face. "You don't belong here."

I noticed his fangs were slightly whiter than the rest of his yellowed teeth and they didn't meet flush with the gums. Caps! He may be strong, psychotic and blood thirsty, but those weren't real fangs.

Courage or stupidity flowed back into me. I put on my best "Jack Nicholson" and said, "There's no recession to get a buuug up your ass over it." I pulled my knee up with all its strength into his crotch. His hands loosened on my shirt. I brought my heel down hard on his left foot and elbowed him with an uppercut across his face. This knocked him off balance into the other bikers behind him.

In one motion, I spun toward Lilith and Sharifa, poised to run.

They were gone.

I had to assume Sharifa was safe for the moment. The rest of the women grabbed the bikers. I turned and barreled through the resulting chaos. Somehow, I pushed between the bodies and made it through the house to the front door. I could hear footsteps following fast down the hall.

The door was bolted from the inside and my hands could barely open it. After what seemed an eternity I got it unlocked. Leaping over the front steps, I took three strides across the lawn and heard the sound of whipping air. A chain wrapped around my head and something hard hit me above my right eye. The last thing I saw was stars falling over Bayshore.

To be continued...

There was no denying something deep inside of me was tempted by immortality — intrigued by vampirism.



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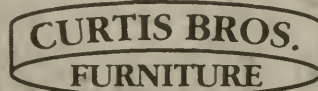
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CRUELLA D'VILLE

Last year, Tampa Bay lost Cruella D'ville to the magnetic forces of Los Angeles. Guitarist Jon Bales, his brother, vocalist/guitarist Rick Bales and drummer Rick Howard relocated to the city of angels in search of new management and the highly coveted record deal. What gave them a competitive angle amongst the often generic L.A. movement is that they strove to be unique in everything from their musical approach to their renaissance-inspired image. The band is currently shopping a four-song EP titled simply *Cruella D'ville* produced by local metal veteran Keith Kollins. It includes "Room Without A View," "Lace And Leather," "Lover's Hell" and "Your Eyes." Many rumors have been floating around concerning their progress, so I called Rick Bales to get an update on what is *really* happening with the CD dudes.

What has the band accomplished since the relocation?

We're playing this weekend at FM Station in North Hollywood where we played last week at a battle of the bands. They heard us and gave us a headlining spot. This place is really happening. We

met a guy from Grey Market Management. They manage Poison, and he wants to come out and see us. And the manager of Kevin DuBrow's new band Little Women saw us at our last show. He called and wants to see us again.

What's the Hollywood scene like now?

Most of the strip clubs are pay-to-play and it costs thirteen bucks to get in. It's not as happening as it was in Hollywood anymore. The cops are really cracking down on everything.

Are you guys eating?

Not very well. We're working part-time and still going to guitar college.

I've heard that the bassist in Ratt, Juan Croucier, was interested in producing your band.

One of my teachers in school was Jeff Young from Megadeth. Jon and I were really into his guitar playing, so we used to hang out with him all of the time. Young hooked us up with his attorney, who liked our tape a lot and started sending packages out. At the time, Jon and I were the only members of Cruella

D'ville who moved to Hollywood. I figured if anything happened, it would take a little while. A week later, Juan called and wanted to see the band. He was working with our attorney and was looking for a band to produce so we tried to put it back together really fast. We called Rick our drummer and he took off and came out. Then we called our original bassist, Frankie Valentine, and he wasn't really up to it. He was getting married so he decided to drop out. It actually took us six months to put it all together. We're going to be playing in a new bar called The Black Bra in a couple of weeks. We're going to have Juan come out and see us then. He produced Love/Hate's original album for an independent label. The project never got completed, but the recording Juan produced helped them get signed to a major label. He's looking for another band now. He's got a twenty-four track studio in his back yard, so if we work with him we can record our demos there.

So what is Ratt doing?

They're finishing their new album which is being produced by Desmond Child

I'm glad that you are still together and sticking to your guns. Tell me about your new bassist, Ray Caron.

He's from Canada—he's a french guy. I hated to see Frank go, but this guy is a great bass player and fits in perfect. He's really into it, has tons of gear and works real hard. He's awesome! It took forever to find him. We went through about thirty bass players. That's what really slowed us down. We kept on auditioning and auditioning. It would either be some big old fat guy that could jam but would look terrible on stage, or some poser who couldn't play. Finally we found Ray, so now we're starting to play out and things are finally starting to happen.

There you go, ladies and gentleman... the most recent Cruella D'ville update available. We will keep you informed as they get closer to getting signed. Until then, friends, fans and groupies can write to them c/o Cruella D'ville, 12255 Burbank Blvd. Suite 127, N. Hollywood, CA 91607.

by John Urban

LOOK
OUT
BELOW!



IT'S
GARDY-
LOO!

One of the first bands to break the Tampa Bay scene world-wide was Nasty Savage. Due to their extreme image and their reputation of having the most aggressive stage show since the Plasmatics, they became favorites of the underground metal press before their debut album was released by Metalblade Records. Since that time, they consistently released albums and toured across the states, Europe and remote areas such as Poland. But they suffered a Spinal Tap like fate with bass players, as each new album introduced a replacement bassist for one reason or another. Their fourth bassist, Richard Bateman (who had previously toured with national metal act Agent Steel) seemed to break the spell. Then the curse fell on to the drummers. Long time drummer Curtis Beeson recorded the last NS album *Penetration Point*, but was replaced by Rob Proctor for the tour. Beeson is now playing with up and coming thrash metal act, Fester. Proctor, on the other hand, left the band after the tour and was replaced by Craig Huffman. He reportedly was the original drummer for the band and played the first couple Nasty Savage concerts before Beeson entered the unit.

Recently, lead guitarist and dominant songwriter David Austin quit, leading to Nasty Savage breaking up for good. Three Savage members including lead guitarist Ben Meyers, Bateman, Huffman and new guitarist Charles Haines have formed a new band. The first thing on their agenda was a name: Gardy-loo was the ticket.

The origin of their name dates back to the early 1800's in England before there was proper sewage. People kept pots in their homes which preceded the currently popular porcelain toilet. When the pot was filled, they would toss the contents out the window. Prior to this, a warning cry was shouted out to alert unsuspecting pedestrians. This cry was "Gardy-loo!"

The band claims to have no set musical direction, as their style varies from 50's music, hard-core, sludge, death metal and charged up loungey elevator tunes. While the band's musical history gives them instant credibility, their lyrics are not to be taken seriously. Song titles include "Big Blue Car," (about Ben Meyers' boat-like set of wheels), "Virgin," "Devil On The Block," "Garbage

Dump," "You're Gonna Die" and "Barf." Rather than replacing the legendary NS vocalist, Nasty Ronnie, all of the Gardy-loo dudes are sharing the vocal duties. The members promise a stage show that will incorporate enough costume changes, props, and hilarious lyrics to annoy, nauseate and confuse the general public and leave them laughing! Expect them to play soon at a sewer near you. Premature correspondence can be targeted at: Gardy-loo, P.O. Box 7642, Tampa, FL 33673.

Finally, it was reported in last month's issue in another column that Crimson Glory was dropped by MCA Records and was back on RoadRunner. Their manager, the omnipresent Warren Wyatt, has chosen me to be the one to set the record straight. Crimson Glory was never dropped. They had what is called in the industry a *two firm deal*, which means that MCA committed to release *Transcendence* and the next album, as well as finance a video for the following album. New management in the label decided that Crimson Glory would not be considered a priority and would not promote the band enough to the standards of both the band and

their manager. Negotiations between Wyatt and Jason Flom of Atlantic records began, and Atlantic chose to buy out CG's contract and sign the band. They also promised to promote the band with extensive video and tour support as well as a prominent recording budget. Atlantic will release their products across North and South America (including Canada and Mexico) and RoadRunner will continue to release their albums overseas. Watch for a full Crimson Glory interview with exclusive photos of the new line-up (without the masks) in an upcoming issue.

As *Thrust* spreads it's distribution state-wide, I'll be spreading *The Last Word* from border to border. I will continue to support the Bay area scene as I have done since great lizards walked the earth and everything was in black and white. But I also hope to include bands from other parts of the state as well. So if you are in a band or know of a good band from an area that I'm not aware of yet, write to John Urban/*Last Word* care of *Thrust*, 8401 9th Street N. #B-220, St. Petersburg, FL 33702. I'll make you famous!

BEHIND
BARS

Somewhere in middle-America, a perfectly normal honor student blows his brains out after listening to an old *Rudest Yeast* album.

By John Urban.

Struck by grief, the parents sue the band and are now mourning in the lap of luxury.

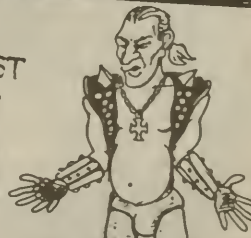
The tabloids go wild!



The Last Word

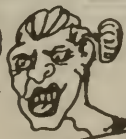
RUDEST YEAST

They sued me pants off!



At least they have another son.

I bought you the new Gwhore Cd, it's very self-destructive!



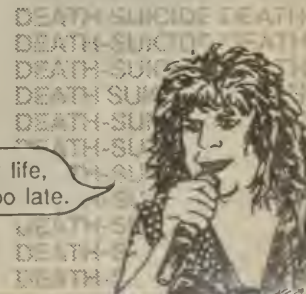
I left my loaded magnum on the coffee table, in case someone needs it later.



We leave you now with a quote from Black Sabbath's classic "Paranoid."

I tell you to end your life, I wish I could but it's too late.

Notice the subliminal message!



This is where I'm supposed to tell you all about Spread Eagle — where they're from, how long they've been together, who their influences are and what their music is all about. Well, f**k that... and excuse my french (this *is* our anti-censorship issue, right?). I'll save this space, generally dedicated for the usual chit-chat, and let you in on a little secret: Spread Eagle is the best new band to land onto the scene in a long time... *a long time*. Yeah, I know... you want *me* to tell *you* why, right? Wrong. Sorry, but I can't polish this up and serve it to you on a silver platter so you'll think, "Geez, what a nice band." This band ain't nice. Spread Eagle is about the anger, frustration, passion, desperation and reality that has bled into their lives. If you've ever been there, you know. If you haven't, I recommend that you stay out of those dark alleys in the wrong part of town. Spread Eagle is there and they're waiting for you.

SPREAD EAGLE

Descend ^{For} The Kill

by DJ Justice

THRUST: We're live, so beware of what you say.

ROB DELUCA: We have nothing to hide. Whatever we say, print it.

TOMMI GALLO: (In a sinister voice) I killed my mother.

They've been trying to solve that case for years. So you guys are in town ... there's definitely a contrast between New York and Florida. What's your impression?

RAY WEST: Hot, hot, hot.

It's not the heat, it's the ...

THE BAND: Humidity!

Most of you are from Boston, right?

RD: No ... that's a misconception. We were in a band from Boston for three years, but I'm from Delaware, Paul's from Jersey, and Ray was born in Brooklyn.

TG: I'm the only Bostonian in the bunch.

PAUL DIBARTOLO: We were in this band in Boston and the singer was going one way and we were going the other. I could tell it wasn't happening so I said, "F**k it, time to move on." I didn't have any money or a place to live and I ended up crashing on this dude's floor. There was this tape laying around, so one day I threw it in. Turns out that it was this band that Ray was in called Fox Hunt and as soon as I heard his voice, I thought, "This is exactly what I want to be doing." I found out later that his guitar player was a junkie and

had stolen all of their equipment. So I got in touch with Ray and joined the band. We were getting ready to do some shows and then their guitarist came back to NY. The manager says to me, "Why don't you do a two guitar thing?" and I said, "No thanks, I do a one guitar thing," and split. So I gave Tommi and Rob a call and we started writing songs. We were looking for a singer, but to no avail. After I had heard Ray's voice, I kept thinking there had to be somebody else that good in NY — but there wasn't. We auditioned all these people and it wasn't happening. I asked Ray if he would sing on the tape so we would have something to play for people. He did, and it was like, "Forget it, you've got to be in this band." He quit and came with us.

Is that when it became Spread Eagle?

PD: Yeah, the day that he sang on the demo. We were signed within two months of that and had never gigged out before. We were rehearsing in this basement underneath Soho with these rats and s**t. It was real dark and black-

RW: ... and smelly (no laughs).

PD: Very smelly. Somehow, some A&R guys heard about all this racket and invited themselves down to see us. Bruce Dickinson, the Vice President from MCA, was one of them. We charged at 'em full blaze and stuck our guitars in his chest. After the rehearsal, he gave us the deal on the spot.

RD: None of these were real showcases

either. It was just a rehearsal in this tiny room. They'd walk in and we'd give 'em a 16 ounce Bud and say, "Sit down in the corner."

PD: We didn't plan or rehearse our sets. We were dressed like this. (Ed. note: The band wouldn't look out of place in a NYC soup line.)

TG: It was like this secret project was going on. We hadn't even played a gig and all these labels were coming down to check us out.

RW: Yeah, one time these guys came down and we had this huge bottle of over-proof Jamaican rum and we were all doing shots. The stuff was like gasoline!

PD: We don't drink anymore, of course.

Yeah, we'll see tonight.

PD: In fact, hang out with us and see if you can come to work tomorrow. I'll arrange for a taxi. So you hadn't been on the streets that long!

PD: No. People didn't hear of us until after the album was out. We did our first show at The Limelight for 1,200 people.

TG: These people would come down to our rehearsals and they ended up telling everybody in town about us. There are people in NY who make a living by parrying and going to these clubs ... spreading the word. No pun intended.

RD: There was a real curiosity factor involved because we moved down and it was like, "Did you hear about Spread Eagle? They just got into town and

they're signed already." By the time we came out with the album, everybody was very interested in seeing what we were all about.

Did you catch any flack for coming out of nowhere and getting signed?

PB: There was probably some animosity because there are so many bands that have been chugging away for years in NY. But they're too cliquish and spend all day on their clothes and only five minutes on their music.

What's the bottom line on things happening so fast?

TG: When they saw how heavy our performance was — visually and musically, with all of that power — they saw the potential of the band.

PG: All of the A&R guys liked us but they wanted to see us live. Bruce said, "I'm not taking a chance. I'm scooping you up right now."

Did you have the songs down before you went into the studio?

RD: Not really. We were in the studio writing lyrics right before Ray would sing them.

PD: Five days after signing the contract, we were recording without any pre-production ... and we only had five or six songs. So while we were negotiating our contract, we went into this major writing frenzy. We ended up having ten songs, and half of those had no lyrics. Ray was singing with these pieces of paper in front of him.

How are people reacting to the album so far?

TG: People that really like to rock appreciate the record ... they love it. We haven't had any bad reviews except for the sexism in the lyrics. It may take awhile for us to catch on, but we're ready for that.

RW: Japan really likes it and we've gotten good reviews in Europe.

RD: We got four out of five K's in *Kerrang*.

People have been calling Spread Eagle the next major "bad boy" band.

RW: Being categorized as bad ass rock is OK with us.

PD: That's also where we see ourselves as coming from. Our favorite bands are Aerosmith, Led Zeppelin — all of the bands that had a classic sound. None of those bands crossed over right away. Some people say that, because of a song like "Hot Sex" that we're just a sex band. There's a lot more than that if



you dig a little deeper. Like "Broken City" — there's some excellent music. RD: As far as the music goes, we don't mind being called bad boys. Visually though, we've got better things to do than to try and look like that.

TG: I've spoken to some professional people that have said, "Don't you think that you're limiting yourselves with your look?" In order to change, we'd have to make a conscious effort to look another way. If I thought I had to look a certain way, I wouldn't do it.

RD: The point he's making is, we don't make an effort to be anything in particular to please people. We'd rather just be ourselves.

TG: Thank you — my interpreter (laughs).

Do you think being from New York gives you a different perspective?

PD: Wherever you are, your environment is going to affect you. If you live in NY, which is an angst-filled society with all of the crack dealers and homeless people, it subconsciously creeps into you. Our album is filled with that. If we were from LA, we'd be the same people and still have the same beliefs, but the music would come out different. People from Jamaica came up with reggae because of the weather. All they can do is sit back and relax because it's

so hot. And they come up with the "doonk, doonka, doonk" sounding music because that's what it feels like to them. NY doesn't feel like that — it feels like "zagghh!"

Yeah, I'm not from NY but I'm from the broken city too. That's a universal thing that I think a lot of people can relate to.

RD: It's great that it can be personal to us and still universal to others.

PD: A lot of people that grew up with

PD: It's not only oral, but visual as well. You've played to capacity crowds in 1,500 seaters and you've played in front of five people.

PD: It doesn't matter how many people are there.

RD: We're just happy to be on tour. This is so new to us that even if there are only ten people out there when we hit the stage, it's amazing to us.

TG: We'd be letting ourselves down if we let that affect us. If we put on a bad

Some people say that, because of a song like "Hot Sex," that we're just a sex band. There's a lot more than that if you dig a little deeper. Like "Broken City" — there's some excellent music.

Paul DiBartolo/Spread Eagle

rock & roll are from broken homes. They lived in an angst-filled state when they were thirteen-years-old. It's that type of vibe.

Where is the orgasm for Spread Eagle? Is it when you hit the stage?

RD: Yeah and it's on the bus, too (laughs)! It does interpret better live though because it's all out.

show, people will pick up on that.

PD: If we'd never got signed, we'd still be rehearsing everyday. We love to play. We'll play anywhere, anytime, anyplace for anybody.

Cool. So what's up with the videos?

PD: We already had one that's been on *Headbangers Ball* like, ten times. That's "Search Like A Car" and it cost us

\$8,000 to do. You can't get too much production for \$8,000. It's just strictly us on a stage — no chicks with big knockers or anything. It's like what we did at the rehearsal when those A&R guys came down the first time. We made it for the label as a present. Like, "Here you are. We're going to do it with or without you." We did it for the radio people and clubs. It got into the hands of MTV and they really dug it. Our new video is for "Switchblade Serenade" and it came out the 18th of August. It's all black and white — more of a conceptual thing. It's a song about somebody that you love to death but you're always fighting with.

Where does Spread Eagle take it from here?

PD: We just want to keep doing it. It may take a little longer for us because we're an acquired taste. Within six months we'd like to get the killer opening slot with KISS or somebody else of that stature. Then we do the second record, start off as an opening act, and halfway through that, headline. We'd like to cross over to a massive market, but only on our terms. Once you cross over you can never go back. If we can build a strong foundation like Aerosmith, Led Zeppelin, AC-DC and Van Halen did ...

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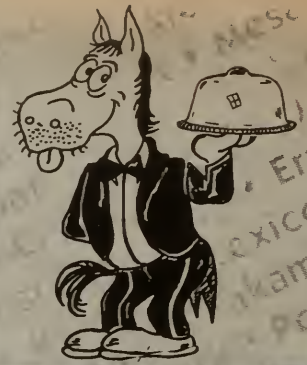


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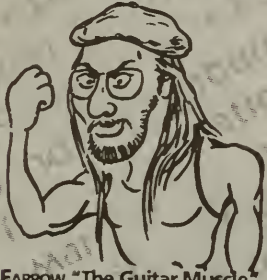
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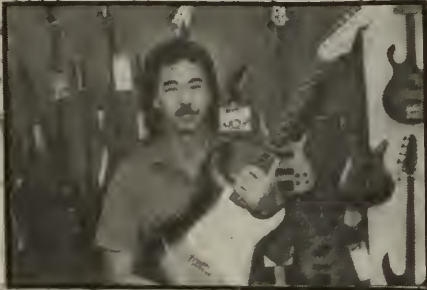
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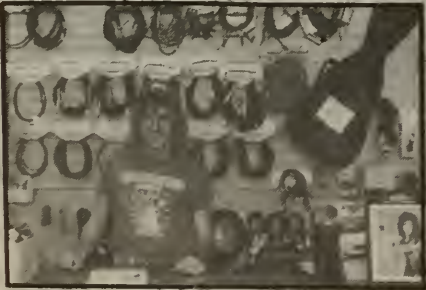
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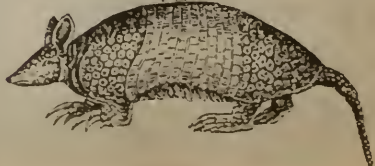
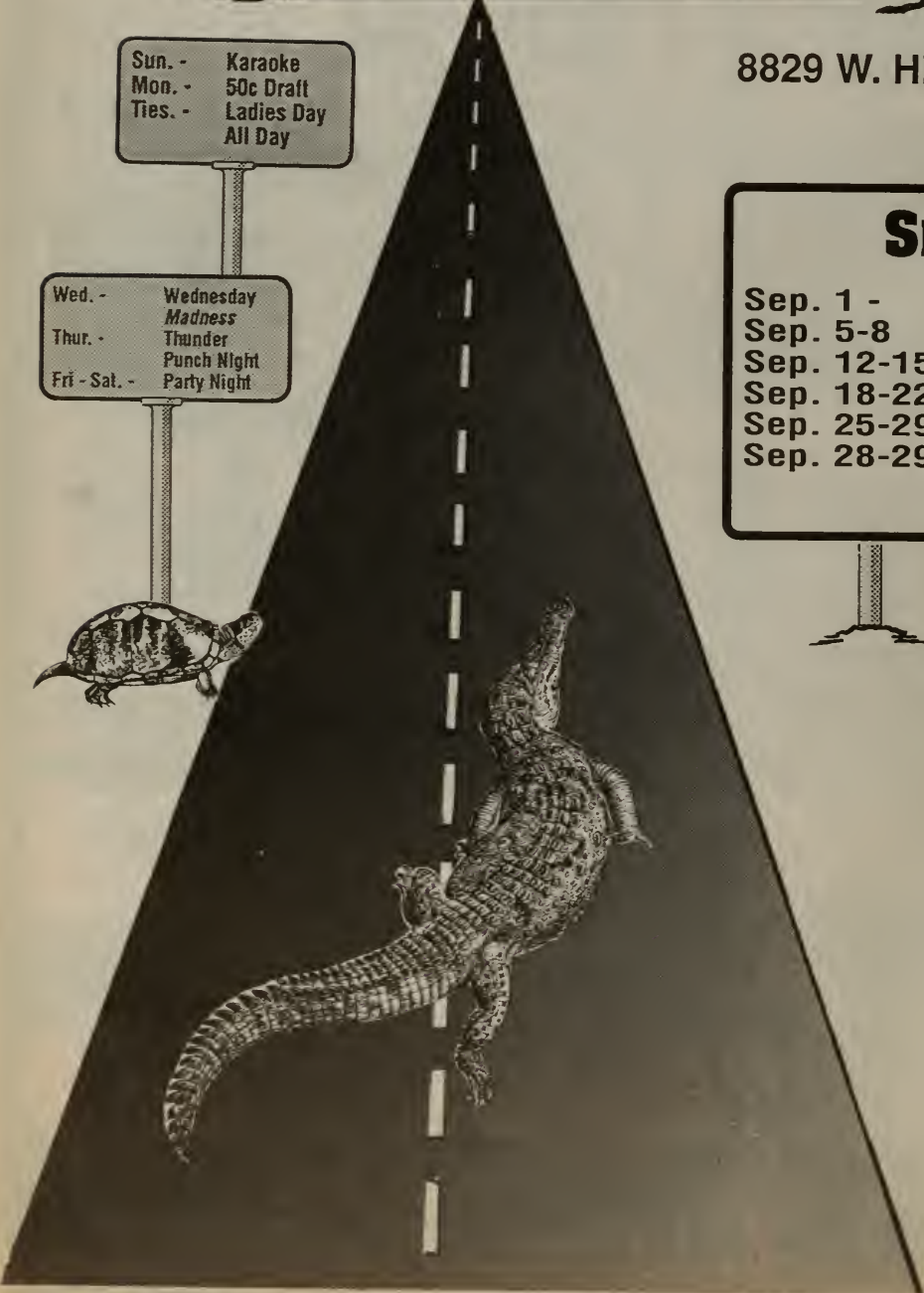
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THE STATUS OF

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ECOLOGY
AND THE
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*as seen through the
eyes of rock & roll's
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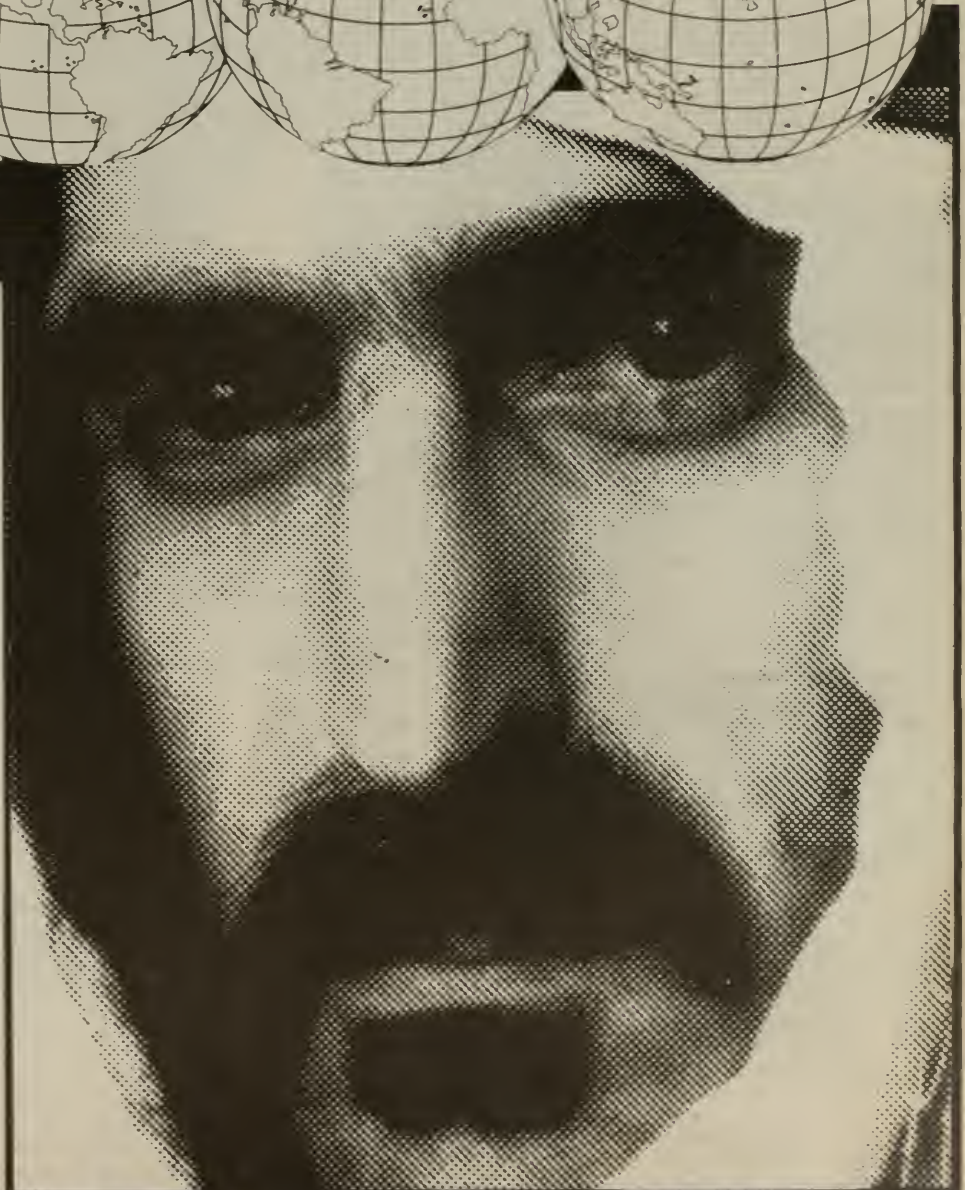
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**TODD
RUNDGREN**

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VIO-LENCE



A Thrust Exclusive

WAKE UP, AMERICA!

Frank Zappa Takes on the Thought Police

by Christopher Robin

There has been a recent resurgence of censorship raising its ugly head under the guise of morality ... especially in Florida. What have you been doing in to protect our constitutional freedoms?

I've been working non-stop on the anti-censorship campaign for the last five years, but people think that if you're not testifying in front of Congress that you're not working on it. I've done interviews nationally, regionally, on TV, radio, and print. I have never stopped fighting for the cause.

What is a *dirty* word?

Anyone who believes that there is such a thing as a *dirty* word is suffering from mental problems. The ability to label a word *dirty* has come about as a result of religious dogma. It's something that exists solely for the amusement and consumption of those individuals who voluntarily choose to be part of a religion that believes that a word can be dirty or filthy. That's guaranteed in the Constitution. But we are also protected from having religious dogma dictate what we can read, see or hear. That's the *real* first amendment.

If this issue has been at the forefront of media coverage for five years, why has it progressed to its current status?

It's simple. The people turning the screws are the very same people you elected into office. There should be a basic litmus test applied to any potential public representative. Will the person stand up for the Constitution of the United States? Think about it. The representative, when sworn in, promises to uphold the Constitution. Well, that means that there are a lot of American politicians committing perjury and *they* should be sent to jail. They are the ones shirking their responsibility to the American public. I have become very dismayed at the inability of the government at any level to deliver on their end of the contract. The representatives are supposed to perform their duties within the confines of the Constitution. How many times do you see that failing?

Are warning stickers actually censorship in a pretty package?

The definition that right-wing bureaucrats love to use is that censorship is prior restraint by the government of an artistic product. But the record companies are voluntarily sickening. That rules out prior restraint, doesn't it. Also, as is

the case with ordinances passed in San Antonio, Texas, under-age persons are prohibited from attending rock concerts. Now the law was passed to keep people from hearing certain things, which is censorship in my book, but they got around the Constitutional issue by invoking a health ordinance and claiming that it was unhealthy for underage persons to attend. I'll tell you why all this is happening — it has nothing to do with censorship. It has to do with keeping the lawyers employed. We have more attorneys per capita than any nation in the world. In fact, 2/3 of the lawyers in the world are in the United States. In order for those lawyers to earn a living, they must have work to do. We live in a country where at any time, anyone can be involuntarily breaking a law that they don't know about. There's so many little tricks that the general public can't live without the advice of these lawyers whose only goals in enacting the legislation is to secure their workload. We are in a country

trying to control the quality of a person's thought. How many people in this country could be subject to prosecution for thinking against the rules at one time or another? Now, let's look at the enforcement mechanism. How do you define deviate thoughts? How do you prosecute those with such thoughts? What will the penalty be for the thought? How can one come into contact with the legal mechanisms that will screen your thoughts? What will Americans be forced to do in order to protect themselves from this type of law? How far will we have to go to stay out of a Christian right-wing fundamentalist prison system that controls our thoughts? What will we have to do? If we follow censorship to its final and legal conclusion, then be prepared because your thoughts won't be your own and you *will* be subject to criminal penalties for having dirty thoughts. Now that ain't the America that I ever heard about!

If we follow censorship to its final and legal conclusion, then be prepared, because your thoughts won't be your own and you *will* be subject to criminal penalties for having *dirty* thoughts. Now that ain't the America that I ever heard about!

Frank Zappa

where you must pay attorneys to keep you from being a criminal. I wrote about it in the liner notes for *Joe's Garage* — the criminalization of America. Somebody could have passed a law making you a criminal and that allows them to take your property and freedom from you. And are you ready for the scariest part? It's all legal. And when they can't do it as part of a law firm, they move on and do it as a politician. Why do you think so many politicians are lawyers?

How about the banning of the 2 Live Crew album?

Governor Martinez explained that the album was banned because it encouraged filthy thoughts. So if you allow that to stand, you're setting a precedent for legislation to control human thought. If an album can encourage filthy thought then what about *Dirty Harry* or *Rambo*. Take it a step further and car ads or fried chicken commercials can influence your thoughts. They are

which we are heading. People may read this and think that I'm advocating hopelessness because the political parties have it all tied up. My answer to that is "Hey, f**k them like they're f**king us." There has to be somebody in each community that feels that it is worth their time to make a change.

Damn it, there's a war in the Middle East. It's almost pathetic that we're still talking about 2 Live Crew. The economic implications for the entire US economy are multi-drastic and nobody has bothered to tell us how we are going to pay for this war. It isn't going to be a flashy display of strength where the boys come home and the band plays. If we're not looking at a re-run of Vietnam, then maybe even a science fiction version of the desert war portion of World War II. As long as Saddam Hussein is alive, he is a threat to the entire planet. As long as we depend on oil, and he has a chance of controlling the oil, he can affect the lives of every person in the world. This mother f**ker is dangerous. We got taken by surprise. We should have had our eye on this guy the whole time. It's an unfortunate failure of US intelligence, I must say.

But we should continue to talk about censorship because what I'm concerned about is this: When a war situation breaks out, the worst thing besides all of the bloodshed on the battlefield, in the country far away that's sending the troops — like America for example — all kinds of heinous things are done to the population for national security. As long as there is a war situation, we give the right-wing administration the opportunity to claim that in the interest of national security and the war effort, certain aspects of the Constitution can be suspended. It happened before and it can happen again. Several years ago, I was on ABC's *Nightline*. Now not many people saw this, but right now in Louisiana we have a concentration camp over near Jimmy Swaggart's place that was built by Oliver North for the rounding up of Arabs. It's been there. It was talked about in the Iran Contra affair and was part of the Oliver North plan to suspend the US Constitution. There is a concentration camp there right now ready to round up Arabs in a time of war. This ain't yesterday. I knew about it three years ago. My appearance on *Nightline* even included an interview with the mayor of the town saying, "I wish they'd round 'em up. It would be good for the economy of the town."

Let me tie this all together. The whole goal of censorship is idea control. Everyone says you can't say the word "f**k," but no one ever bothers to ask why. Why can't you say it? It's a word. Why can't you talk about sex? No one is asking the basic question, "Why?" People try to come at you with statistics that say that the concept harms children three or four years old. What's sung on an album has no impact whatsoever on the developing psyche of a young child. So what if a child hears about sexual practices? That doesn't mean that he or she is going to go out and perform them. Of course it's different when the parents are molesting the children and when you follow up some of these fundamentalist Christian cases, it seems that a lot of these people like to do that to kids. But God forbid that sex should be mentioned on an album.

People can go back and look at *Live at Filmore East*, "Dynamo Hum," or "Bobby Brown" and say, "These should have been censored." But now 2 Live Crew is getting the brunt of the moral attack. Is it because they're blatant or is it because they're black?

Live at Filmore East is blatant and "Bobby Brown" is fairly blatant, but they've never come after me like they've gone after 2 Live Crew. I think the difference is: I've seen some of the guys speaking on television and they're not

particularly articulate. They're a good target. And they're part of a general movement of rap music that has been targeted. I was never part of a movement. My message is my own. And, I fight back.

Do you have any plans for an anti-

censorship release in the near future? Now here's the funny part. Even if I did an anti-censorship song, it wouldn't get played on the air. They do censor me — I'm not on the radio. The only time I'm on the radio is when they let me talk. They never play my music. Stores even refuse to carry my records. I'm



sure you heard about the chain of 150 stores in the Pacific Northwest that banned my records, including *Jazz from Hell* which is an all-instrumental album. When confronted with the fact that the album was an instrumental, (and won a Grammy by the way) they said that the packaging was offensive. The packaging is a picture of my face. That's it. Wake up, folks! This is the kind of country that we live in. The minute I really started talking about censorship, I've had trouble getting my product into the record stores and my airplay went down by 9000%. They will do everything they can do to make people think that I don't even exist. Meanwhile, 2 Live Crew gets censored and sells 1.7 million albums. You figure that one out.

Is it too late to win the war against censorship or are we headed for anarchy?

Let me correct you. We're not heading for anarchy. We're headed for a total police state. Right now, we're in a pre-police state. It's not about music. It's about thought control and somebody taking control over your existence.

For Frank Zappa's censorship update information package, send \$1.50 and a SASE to: Z/PAC, P.O. Box 5265, North Hollywood, CA 91606 and be sure to mention that you saw it in *Thrust*.

TO THE MOSQUITOS

An Open Letter From Jane's Addiction's Perry Farrell

We have more influence over your children than you do, but we love your children. Most of you love them too, very much. You want what's best for them. Consider them when planning the future. Right? Oh, mother, father, your blindness to our most blessed gift, NATURE, leaves us with the overwhelming task of correcting your utter mess. It also proves that you are no judge of art, nor of beauty. We learn from you how to become adults? There are subjects that you've passed over. Or

Would you ever have imagined there would be children swinging in polluted playgrounds?

Do you have children? Do you see yourself in them yet? Do they do whatever you tell them to, or do they question authority? Do you take the time to explain things to them, or do you blame the rest of the world for their mistakes?

I used to wish sometimes that I was a woman. A woman is the most attractive creature nature has to offer man. Why then is it such a shame to see her

squash anyone who opposes their views. It may one day evolve to be your child that stands as opposition. Who opposes the faint buzz that women are beneath men. Women have cause to live and reason to die with dignity. This was not always the case.

Try to restrict our freedoms and we will fight even harder to preserve them.

Mothers and fathers, grandmothers and grandfathers, great-grandmothers and grandfathers, great-great-grandmothers and grandfathers, you are responsible for more destruction done to this planet in the last one hundred years than in all of mankind's history combined. You've invented weapons capable of destroying every form of wild animal and vegetation. I am not sure what condition the world we are inheriting is really in. I just have a fear of smokestacks, and I don't trust the men who feed their flames.

The paper these words are written on also contains the music of Jane's Addiction. The music is original, the cover is not. The original cover is as colorful as the music. It is a daydream of the music, made tangible. It will take effort to get, it is being sold, but we are having difficulties. There is an invisible force, the same



Try to restrict our freedoms and we will fight even harder to preserve them.

maybe they are too painful to speak about?

Nature and art - what could be more breathtaking?

I used to wish that I was a black man. I listened to the way black men spoke when they spoke about freedom, justice and human rights. And in the way they spoke. I was sure they were speaking the truth. At the same time there was a faint buzz spreading to all of us, the suggestion that the black man was not to be treated equally. For this I envied the black man because it gave him a passion for living and a cause to die for.

unclothed? I feel more shame as a man watching a quick-mart being built. How complimentary a woman is to a man! Their giving of love is fearless. Nature did right in tying the infant to the female. Yet they also carry a sense of sadness. Quite like a premonition of danger they hide but can't shake from their minds. I understand why they want to protect their children, but for their own good, let me point out that though you may have to explain subjects to your children that you perceive as wrong, it is better to explain it your own words than to be silenced under a government that has the power to

one you have heard faintly buzzing all your life. This time it buzzes much louder. I myself have felt its pain. When I looked down at the spot where it hurt, I saw a very small mosquito. A bug so old, it was known to Confucius as the "intellectual mosquito." He sucks off of you and he sucks off of me. Sometimes to realize you were well someone must come along and hurt you.

I have grown to become proud of myself. I have aligned with all those who have been stung by suppression. As heirs to this planet, we must maintain, honor and enjoy the gift of freedom. A cause to validate everyone's life? Indeed.

The world looks at America because we are the beautiful!

THE MASSES OPPRESSED

Sean Killian, vocalist for Vio-lence, speaks out against censorship.

As a free society, we must instill the concepts of right and wrong into the coming generations, as opposed to having them administered by a handful of people. When a minority dictates what is right and wrong for the majority, the concept of a totalitarian system comes to mind. Democracy is a system within which decisions are made by the people, for the people.

Censorship does not only infringe upon the rights of the artist, it infringes upon the right of freedom of choice of our society as a whole. A definition of censorship states that it is the act of removing or prohibiting anything considered obscene, libelous, politically objectionable, immoral, etc. This definition is broad, to say the least. Thus, censorship is not a clear cut issue; there are many grey areas involved. Extremes exist in both censorship and in non-censorship. It is true that a line must be drawn, but are we (society) willing to allow it to be drawn by a group of self-ordained ministers of public welfare?

Obscenity is not the only issue involved; issues of society are involved, issues which some find appalling, ones which involve the dark side of mankind, but censoring these issues will not make them go away. Instead they remain in the dark and thus they will remain unresolved. Vio-lence brings these issues out of the dark. The listener/reader is presented with these issues and is asked not to decide whether or not they are explicit and extreme; they are! Thus they were

presented accordingly. The concepts of police corruption, alcohol abuse and its effects on the family unit, political deception and manipulation and the worst horror of all, having one's opinions and beliefs about a country's government lead to brutal torture to suppress these views (a situation which is applicable in many countries in the world to this day.) These issues are not glorified or condoned by Vio-lence, but we feel that they are issues which need to be addressed before they can be resolved. They will not go away by themselves. These are topics which need to be viewed with open minds as well as open eyes and not be suppressed by blind vision, closed minds and fear. A small group of individuals which possess the latter characteristics is forcing this close-minded, blind fear upon record labels and distributors.

Extreme pressure is being exerted by groups like the PMRC, some factions in the music industry and other "concerned" groups. This pressure runs a domino effect course through the label and distributor and in the end forces the creativity of the artist into a corner — a corner in which neither the artist nor the label/distributor which stands behind the artist should be forced into. This is not an issue of race, sex or genre of music. It affects the creativity of them all. It is an issue which affects not only musicians, their labels and distributors; it is an issue that involves and affects ...We, the people!

TODD RUNDGREN UNCENSORED Ode of Freedom to Jesse Helms

This July, Todd Rundgren performed a special show in which he introduced his newest song "Jesse" which will be certainly not be played on commercial radio. The song, is described by Rundgren as a "very tender, poignant, country, folk love ballad thing." In the support of free thought, Thrust offers the lyrics of "Jesse" in their entirety. Anyone offended by the excessive use of asterisks should quickly turn to the next page.

(This is the last song that I wrote. Does anyone know where the craw is? It's like when you have something stuck in your craw? Exactly where is the craw part? This and I wasn't sure that I'd be able to hack it out. But I finally did hack the thing out. This was in my craw for a long time. It goes like this.)

He found a letter/Someone had slipped it under the door/Said I got to tell you something/I never told no one before/I know it sounds crazy/I can hardly bring myself to say/But the feeling is oh so strong now/I can't hold out another day/I hope you can take it the right way/When I say I want to f**k you, Jesse/I want to f**k you, Jesse/Want to f**k you 'cuz I've got every right/To love a man who's stupid, ugly and white/I gotta say f**k you, Jesse Helms

(I hope you didn't think I meant another Jesse!)

(But there's more.)

She got a message/Just another beep on the message machine/Said I feel so guilty/I think it's time that I came clean/I thought I knew better/Thought I had chosen the proper words/Wanted to be so honest/Tell you a story you've never heard/And

now that I've finally got the nerve/I want to f**k you, Tipper/I want to f**k you, Tipper/'Cuz you show me that things are still the same/Everybody's parents turn out lame/I want to say f**k you, Tipper Gore.

(Okay, now this one's going out to you girls. Of course, I've never been a girl. So I'm only imagining how you feel.)

He heard her crying/But he couldn't make out the words she said/She was alone and frightened/She was wishing she was dead/She knew it was hopeless/She was way up there and she was way down here/Still she called his name out/In a voice that was loud and clear/She said that I know it sounds so weird/But I want to f**k you, Jonnie/I want to f**k you, Jonnie. I want to hold you down and f**k you while you squirm/And force you to bring that thing to term. I want to say f**k you, John Paul, too. I want to say f**k you, Tipper Gore. Just have to say f**k you, Jesse Helms.

Rundgren closed the song to a thunderous crowd response, giving the song's inspiration another personal plug. "Thank you Jesse for giving me something to write about."

Who and Where to Write:

United States Senate

Bob Graham
P. O. Box 3389, Tampa, FL 33601
(813) 228-2476

Connie Mack
600 N. Westshore Blvd. Suite 602
Tampa FL 33609 (813) 289-6777

US House of Representatives

Fourth District/Craig James
116 Seabreeze Blvd Suite 126
Daytona Beach Florida 32018
(904) 239 9823

Fifth District/Bill McCollum
1801 Lee Road Suite 301
Winter Park FL 32789
(407) 645-3100

Sixth District/Clifford B. Stearns
502 SE 26th Ct Suite 125
Ocala FL 32671 (904) 351-8777

Seventh District/Sam M Gibbons
101 E. Kennedy Blvd. #1425
Tampa, FL 33602 (813) 228-2101

Eighth District/Bill Young

801 West Bay Drive #606 Largo, FL
34640(813) 581-0980

Ninth District/ Mike Bilirakis

1100 Cleveland Suite #1600
Clearwater, FL 34615 (813) 441-3721

Tenth District/Andy Ireland

PO Box 8758
Lakeland FL 33803 (813) 687-8018

Eleventh District/Bill Nelson

Federal Bldg
80 N Hughey St Suite 300
Orlando FL 32801 (407) 841-1776

Thirteenth District/Porter Goss

2000 Main Street Suite 407
Ft. Myers FL 33901
(813) 332-4677

Governor Bob Martinez

Office of the Governor
Tallahassee, FL 32399
(904) 488-4441

And before we go...

A Few Uncensored Quotes

"When I was a kid, *Superman* was a big TV show and once in a while you'd read, 'Kid Jumps Off Building.' You're going to have sick people in a society of 250 million. I don't think that there are any records though that say that you should commit suicide. We all saw *Death Wish*. Did you go out and try to shoot somebody on a train?"

Dick Manitoba *Manitoba's Wild Kingdom*

"What it comes down to is, people are trying to place their moral values on others. They're afraid of something different. Who are they to say what can and can't be said? Everyone has their own interpretation of things. That's not just music, it could be anything."

Troy Gregory *Flotsam and Jetsam*

"I think their target is on people that don't even listen to this type of music. It's easy for them to convince someone that something's going on when it isn't. There's an aids epidemic all over the world and they're worried about somebody saying a dirty word on a record?"

Kevin Heidbreder *Anacrusis*

"Censorship is the equivalent of removing all color in the world and living in a black and white, two-dimensional vacuum."

Rossi Dudrick *Director of Publicity, Metal Blade Records*

"On the lighter side of the whole censorship issue, what's going to happen to all of these comedians like Sam Kinison and Andrew Dice Clay? Maybe they'll have these comedian police and if you're not funny enough, they'll arrest you. Who knows?"

Paul DiBartolo *Spread Eagle*

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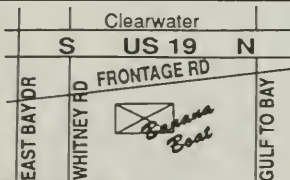
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IF YOU DARE, HUMAN.
THIS MEANS

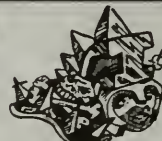
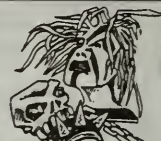
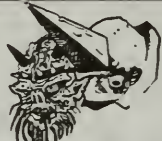
WAR



Since the dark ages, myths and fairy tales have served as outlets for entertainment as well as scaring the hell out of children in order to enforce disciplinary actions. While some performers in rock & roll have been called living legends, few have matched the inhibiting and larger than life presence of Metal Blade recording artists, Gwar. According to legend, the members of Gwar were an ultra-elite group of warriors that pillaged their way across the galaxy. The Master of all Reality banished them to earth, where Gwar proceeded to eat all of the dinosaurs after a bad case of the munchies, trashing Atlantis in the process. Displeased by their actions, The Master entombed Gwar in ice within the frozen wastelands of Antarctica. For millions of years the earth was safe, until the rise of glam rock. The excessive use of hairspray by posers made a hole in the ozone layer, causing Gwar to be thawed out from their crypts. Under the management of music mogul and ex-U.S. Congressman Sleazy P. Martini, Gwar was taken to America and turned into an exploitative rock band. Their first step towards world domination was to release their first album, *Scumdogs of the Universe*. Being the glutton for punishment that I am, I volunteered for the interview and found myself subjected to the most severe form of verbal assault I have experienced since I sat in the front row of an Andrew Dice Clay concert a couple of years back. Fifteen minutes after our interview was supposed to have taken place, the phone finally rang. As I brought the receiver to my ear, a thunderous voice informed me to "Speak now, human!" As I scrambled to turn on the tape recorder, the cast at the opposite end of the line impatiently demanded my attention. The following is an edited version of our conversation. Most of the words exchanged between us were far too perverse to print. What we have cautiously decided to publish is risqué, so continue reading at your own discretion.



by John Urban



Which of the supreme beings am I speaking with?

You mean you don't know?

No, I wasn't informed.

You were not informed? Don't you know by the mere reverberations of my voice who you are speaking to now, you human scum? It is Oderus Urungus, lead singer of Gwar and I have stooped from my throne of hatred! (A voice in the background yells at Oderus to hang up due to my ignorance.) I will give him a chance. To speak to you, obscene human golf ball, I have decided to speak in a ridiculous Spanish accent the entire time.

So you are the Primminister of the Sinister?

Indeed!

Amazing!

Yes.

How have the scumdogs adapted to civilization since you thawed out from Antarctica?

I don't think that we've adapted to civilization. Civilization has been forced to adapt to us! At the end of a sword or a taloned claw tearing at your trachea, as the blood is spewing from your ruined body, torn to bits. The meat processed, packaged and made into Gwar dog food. Your fillings torn from your teeth, your soul desecrated and defiled, depraved in cannibalistic insanity. You are destroyed human and all of your ilk are made into pudding!

All of my *what* will be made into pudding?

Never ask me to repeat myself!

Why have you chosen exploitative rock & roll as your device to enslave the planet?

I will tell you right now that we find it very appropriate to bring together hordes of humans, especially the young ones. Their souls taste the sweetest. We bring them together in one place under the rally of what you call a rock show. We call it a cannibalistic death orgy. There we can use their souls to butter our toast and jam.

Who is in the current Gwar line-up?

As you may know, human, as much as we are totally omnipresent, multi-destructive and utterly invincible to the

end of time, some of the members of Gwar have disappeared over the years. It is true we keep on the lower levels of the dungeon in Antarctica other Gwar members. They didn't thaw out quite as much from the cosmic conversions of the poofy hairspray ozone which sabotaged us. We keep them down there and when somebody is killed or explodes or is sucked into a toilet, we will re-activate them by putting them into the microwave. Recently we have required the great beating machine of Jizmax the Gusher. Beefcake the Mighty, Flattus Maximus, and Balsak the Jaws of Death are still with us.

I have heard that you have added a new member, Edna P. Granbo of the Morality Squad.

No! You defile your own tongue! I should have it torn from your throat, I will reach through the phone and tear it out myself. Edna P. Granbo is not a member of Gwar, you insignificant, maggot-infested piece of excrement. It is an abomination that is infecting your society. As I speak, Granbo and her self-proclaimed Morality Squad are thinking and acting in your behalf, deciding what you can see, who you can screw, and what bestial penetration film you can view at eight o'clock tonight. I'll tell you one more thing. I don't know what you are talking about! Edna P. Granbo is our enemy. She will be destroyed! She's dead meat!

Apparently you aren't worried about being targeted by the PMRC or other censorship movements.

We killed the PMRC a year ago. Their corpses have been resurrected by us. They don't look any different than they did a year ago so they hold onto their power. But Edna is *the* one who is motivating all of these people. She's like an obscene cross between Tipper Gore and Rambo. She's got a bazooka and huge hurling saw blades. And her army of posturepedic comforter sheet recliner-wheelchair bound maniacs are trying to purge this world of all of the good clean sex and violence that I know you humans love so much. I will now turn you over to my companion and star wars compatriot in the matters of perversity. His name is Sexicutioner,

and he will answer your questions.

Sexicutioner: Usually I converse with an axe, but I suppose that my voice will be enough to scare you to death until you are really dead.

Well, answer this! Do you feel that you are open minded since your lyrics offend everybody including blacks and gays?

We wish to offend everyone, yes. We find that your average human being is offensive enough for us to desecrate. Whoever gets in our way will be destroyed. There are certain types of humans that I dislike more than others.

But usually the ones that you mentioned before seem to take a liking to being maimed and killed and destroyed and making a big issue of it. I don't like greedy people, so I basically stick with the humblest ones in the front row.

I find your music unique. The vocals and the guitars are definitely trash oriented, but the rhythm structures sound more influenced by rock & roll than death metal.

That's very accurate, as far as a human can say. I don't really know what's been done in music in the past million years. I have not been listening to the radio. I just woke up last year. It would be hard for me and a bit more modest than I care to be, to compare myself or the band to human standards. For a human, you did a very accurate description, but I think it would be more objective if you stuck with your own inhibitions. Perhaps they are more telling.

Your stage show has been described as a blending of death, dismemberment and body fluids. I've heard it's one of the most extravagant shows ever.

It certainly is. That is a pretty frugal description — it's only a sentence long. There are many gore episodes where a human being is ripped to thunder in one artistic fashion or the next. There are lots of special effects, lighting, and holograms. Much takes place. There is a lot of bodily fluid that goes out into the crowd, mostly blood. I think it has been gauged at seventy-five gallons per show.

One of my favorite songs on the album is "Sick Of You." As obnoxious as it may be, it could have radio potential. What songs are you trying to push from the album?

I think that the ones that the record company wants to push the most are the ones without the cuss words, like "Sick Of You," "Maggots," and my song "Sexicutioner." In fact, many of the songs don't have cuss words. But, they have illusions which are shamelessly veiled and wrapped in malignant contempt.

So will you be filming any videos?

Recently we filmed a video that will be out on Warner Home Video sometime in September. It's a full-length live show.

Wouldn't a Gwar video be too awesome for mortal men to witness?

We went through great pain to be sure that even the most normal human being would be able to grasp some small acknowledgment as to what is taking place. I don't know if much of it would be able to be shown on a network such as MTV, but we think that a great many people out there would really enjoy seeing something that spits in the face of pop culture without selling out.

What was your original purpose for coming to earth?

We were banished here, like the way you would put away forgotten nuclear weapons. In the galaxy it's easy to dispose of nuclear powered wastes, but to dispose of nuclear powered super galactic warriors is not an easy thing. And so they put us on a forgotten planet on the corner of the spiral of the Milky Way galaxy and hoped that nothing would happen. As you can see, like nuclear waste we have leaked out of our containers and are causing destruction wherever we tread.

What does mortal man have to fear most from Gwar?

We'll probably destroy the planet this year. By the time the next Gwar album comes out, you will hearing the fatal apocalypse taking place. I don't know, I've never been a human. I don't know what it's like to worry about beings like us. You don't really have anything to fear, for death is inevitable.

Hollywood Confidential

The Latest Breaking Music News from Los Angeles

Compiled and composed by Hot Rod Long

Hey Florida, something very cool is about to happen. Yes, it's **The Concrete Foundations Forum!** For those of you who aren't familiar with the Forum, let me give you a brief rundown of what this incredible music industry event is all about. Held at the **LAX Sheraton Hotel in LA**, the Forum is a meeting of the music industry's most notorious personnel as well as a slew of unsigned bands, writers and photographers of the rock & roll biz. During this four day event you get the inside scoop on the industry via the knowledge of some of the biggest movers in the business. This is also where some of the world's best unsigned bands get to showcase for that once in a lifetime chance to sign on the dotted line. The best part about the Forum though, has got to be the excellent opportunity to party your ass off with some of the coolest people from around the world. There will definitely be more info and tidbits on the event in the October issue since Mr. Robin and the rest of the staff from *Thrust Magazine* will be attending this year.

Now onto the news that is making a stir in the gossip capital of the world — Hollywood, California ... Popular local band **Imagine World Peace** have replaced their drummer with the skin beater from **Love X**. No reasons were specified for the move, but Richard's popularity with the girls could make IWP's turn-outs diminish at a drastic rate ... Floridian metal men **Savatage** destroyed **The Palace** here recently with a concert of epic proportions. The show was broadcast world-wide by satellite and was also recorded in anticipation for the band's first live album. After ten years as a struggling metal act, it's great to see them achieving the success that they've worked so hard for ... **Faith No More** are the proud owners of a gold record for their second release to date, *The Real Thing*. It's still climbing fast, so look for the platinum award to be given to the band on down the road ... The new album from **Jane's Addiction**, *Ritual de lo Habitual*, is amazing. Jane's is one of those bands whose music is nothing less than indescribable. Words or no words, you can be certain that *Ritual* will make them one of the biggest and best on the big scene in quite a while ... **The Sunset Strip syndrome** (a disease acquired by spending too much time on the strip listening to the thousands of bands that sound exactly alike and who don't have a chance in hell of ever getting signed) has finally begun to affect me. To combat this tragic fate, I have been spending more time in some of LA's more unique alternative

clubs. Considering that some of this year's biggest bands, such as **The Red Hot Chili Peppers**, **Sound Garden**, **Concrete Blonde** and **Sonic Youth** are what has been labeled as alternative, you can look for a lot more signings from this genre in the months ahead. Locally, some of the biggest alternative acts are **Red Square**, **London After Midnight**, **New Tribe**, **The Killer Crows**, and **Liquid Jesus**. By the way, **Liquid Jesus** were just picked up by **MCA Records** after the release of their successful live album on **XXX Records**. **Red Square** is a decent mixture of **The Cure** and **David Bowie**, with songs that are just as powerful ... **London After Mid-**

expanding music. In the vein of early **Pink Floyd** and **The Sex Pistols**, "Kool Thing" is the first single and video and is receiving decent airplay on Mtv. Touring the US with sub-pop sensations **Nirvana**, it's a show not to be missed ... **Love/Hate** drummer **Joey Gold** had to do a little unexpected hitchhiking during the band's first tour of Germany. It seems that **Joey** got off of the bus at a rest stop to hit the john and when he came back, the bus was history! "I had to hitch-hike over 120 miles through Germany. And the band didn't even know I was gone!" His band is set to release "Why Do You Think They Call It Dope?" as their next single.

Once you hear this anthemic tune you'll be more than ready to go out and buy the album. Personally, I think it's the hottest debut to come out in years ... **Desolation Angels** are now on the road, tearing it up. Their "in-ya-face" British metal can be compared to metal gods **Judas Priest** and **Saxon**. They should be storming through your town sometime soon. Oh yeah, look for their centerfold ad's in *Rip* and *Hit Parader* (and yes, in this month's issue of *Thrust*). Take a chance and check out their tape/album/CD. You won't be sorry ... **Kill For Thrills** are suffering heavily because of the moniker that they've chosen to go by. Apparently, quite a few radio stations won't play their music because of their controversial name.



night sold thousands of copies of their demo, proving that the nostalgic sounds of gloom and doom still have a following in LA. On the nationwide scene, **Alice In Chains** have released a three song sampler on **Columbia** that precedes a full length LP, due out by Christmas. "We Die Young" can be heard on cool radio stations everywhere and you can scope out the video on **Headbangers Ball**. **Sonic Youth**, New York's answer to art rock, have just released their seventh studio effort entitled simply *Go*. Signed to **DGC Records** following the band's reassurance that they would have complete creative control over the project, **Sonic Youth** managed to come up with an album full of mind

What a bunch of bulls*t! ... I talked to the **Chili Peppers'** drummer **Chad Smith**, and he let know that the band is working on new material for their next LP. When asked to describe it, **Chad** just smiled and said, "It's awesome." I can't wait to hear it! ... **East of Gideon**, an alternative/psychedelic local band, have recorded a very promising demo that should garner them some serious A&R attention. More details on this as available ... **Sonic Brain Jam**, a funky groove band from San Francisco, sent me a demo that totally kicks. The bands **Jane's Addiction**-ish sound, combined with a stage show any band would envy, should take them places — and soon. For more info on **SBJ** call 415-

8NERVES... The new **Kings X** album *Love, Hope and Faith* is not due in stores until October 16th but crucial press and industry people are already hailing it as one of the year's most eagerly awaited efforts. The Texas power trio has been compared to **Rush** and **Triumph**, and their melodic style of metal meets psychedelic is sure to make them one of the 90s premier bands ... **Rhino Bucket**, the band that was signed out of the world famous **Coconut Teezer**, is about to release their **Warner Bros.** debut. Similar to **AC/DC**, I'm sure that **RB** will do just fine when the disc hits the streets ... **MCA Records** dropped **Femmé Fatale** and **Crimson Glory**, among other acts, in an effort to trim their roster down. Florida's own **Crimson Glory**, one of the best metal bands that have yet to break big, immediately signed a deal with **Atlantic** after their departure for North and South America distributions. I want to know when their new album is coming out 'cause I'm dying to hear it. Hey **Warren**, send me a copy ASAP! ... The **Danzig**, **Sound Garden**, **Warrior Soul** card is one of the summers hottest and should be viewed by all at no cost. Listen to **Z-Rock** for upcoming dates near you ... **Gwar**, the Richmond, Virginia based gore-metal band, start their US tour September 15th but have yet to set up any Florida dates. It appears that the censor mongers of the Sunshine State have caused the band to detour due to what's been going on with **2 Live Crew**. Their live show is totally beyond description, and they have plans to install a "blood-gun" at their shows. The device will shoot gallons of fake blood up to a hundred feet into the crowd. If **Gwar** does make it to FL, make sure to wear some old clothes to their concert! ... LA favorites **Fun House** are releasing their debut, *Generation Generator*, on **Caroline Records** September 7th. With an upbeat album that's fun to listen to, I'm sure that they'll go straight up the metal charts as soon as it's released ... **Polygram** has just released *Knebworth '90*, a double-live CD containing highlights of this year's festival. Included are performances by **Robert Plant** and **Jimmy Page**, **Pink Floyd**, **Genesis**, **Eric Clapton**. Proceeds will be going to fund the education of retarded children through music therapy, so it's definitely a good cause ... And that's about it for this issue of *Hollywood Confidential*, folks. Florida bands, please send me your demos. I want them now and I want them bad! All items of possible interest should be sent to: **Hot Rod Long**, 1907 1/2 **Whitley Ave.**, Los Angeles, CA, 90068.

BEAUCOUPS OF BLUES

Dr. Winston O'Boogie

The Deacon Fuller Band: Moving on Emotion

From Louisiana to Florida, the original Tone King makes his own arrangement for the blues. Combining r&b with a Delta feel, Deacon Fuller throws in some influence from both the Texas and Chicago styles. Heinz 57? Nah, just some good, mean blues coming from the soul. What more can you ask for?

How did music first enter your life? I'm from Shreveport, Louisiana and basically that's where I got all of my early musical exposure. My mother was a boogie-woogie piano player and she was always playing that around the house. The lady who worked for my mom always had the radio going to a black station, KOKA. The just played good stuff all the time, whether it was B.B. King, James Brown or Bobby Bland. But in my mom's car, I'd hear the Louisiana Hayride which was cool too. They'd play Elvis and Carl Perkins. So you started listening to the blues at the time when rock & roll was evolving from it. How did you perceive the difference?

To me, music was music. I liked it all. But I was aware of a distinct difference between the country/rockabilly and the r&b station.

What made you decide to pick up the guitar?

I always wanted to play an instrument, even when I was a kid. I just didn't know what instrument. I thought I wanted to play the accordion. For some reason, I loved the way it sounded but it was so damn big. I used to bang around on the drums and piano, but when rock & roll started hitting the television like on the Ed Sullivan Show ... man, once I saw what the electric guitar was doing! I remember the first time I heard an electric guitar. The guy had this echo on and it blew me away.

Does the Deacon Fuller Band play traditional blues?

No, but it's very personal blues. It's got more of an edge than traditional Delta/country blues. It is electric and has a touch of the rock edge, but it's definitely not rock & roll. If you crossed Chicago blues with Delta blues, that's where I fall in.

How does someone get the blues in their soul?

If someone doesn't have the blues in their soul by the time they're old enough to read this article, then something's wrong. We all have it. It's not a white thing, it's not a black thing, it's an Adam and Eve thing. That's where it started. As soon as there were two people in a relationship with feelings, whether love or struggle, happiness or confusion. Some people just choose to tap into it. Many people come up to me and say, "Wow. I thought I hated the blues." But after coming to a gig, they like it. I think there's a misconception that the blues is "crying in your beer" kind of music, and it's anything but

that. It can be the most uplifting experience. The blues is about emotion — all emotions. There's good time blues and happy blues. I'm trying to get away from the depressing side of the blues. The whole concept behind the blues is singing about an expression of a moment in time. When I play, I play exactly what I feel. I don't try to capture what was happening when I wrote the song. Like one of my originals, "That Dog Won't Hunt." Sometimes I play it comically and other times it's serious. It all depends on the energy and mood of the moment. That's my whole approach to music. Let the audience hear it. That separates an artist from a technician. There are a lot of guitar players out there who can technically kick my ass, but my guitar signature is the emotion that I convey. I make up for it with tone and attack. You've got to make it scream, but at the same time, you've got to make it whisper.



Sarasota Slim has mentioned the evolution of a Florida blues sound. How do you fit into that concept? Well, I don't know about all of Florida, but I see Tampa Bay developing its own blues scene and that's good enough for me because I'm not interested in

sounding like everyone else. I don't want someone to see the Deacon Fuller Band and say, "Ah, that's the Florida sound." That's not what I'm after. I've been grouped under the Louisiana-blues sound, but that's okay because it covers everything from Zydeco to Delta to country blues to gospel blues. And ten minutes away is the Texas border with their undeniable sound from Stevie Ray Vaughn, Lonnie Mack and Billy Gibbons. I'm really influenced by a lot of that.

How do your other players contribute to the Deacon Fuller Band sound? Originally, three of us were in a band called the Kingtones. I've used Kingtone and the Tone King name interchangeably around here for years. When I decided to leave, I let the band keep the name. Two of the other cats in the band now were with me in the Kingtones. The first is our harmonica player, Steve De Salvo. He's a super harp player and comes strictly from an emotional perspective.

He communicates every time he blows. You never hear him do the same thing twice. To me, the harmonica is so emotional because you breathe into it and draw from it. Watching him play is an experience. He is what he's playing and becomes one with the instrument. I'm crazy about that harp. Jeff Kangas was the drummer of the Kingtones and he came with me, too. Jeff is exactly what I was looking for in a drummer. He's a clock. He just doesn't blow time, ever. And he listens. That's the biggest thing about this whole band, they all listen. Everybody listens and pays attention, yet at the same time, they play what they feel. Jeff is a tasteful drummer and a pleasure to sing to. Ray Wright is our bass player. Sometimes, I'll even forget to play because I'm listening to Ray. He's that good. He can be straight ahead and give me that heavy foundation that the blues needs. The guy is a super player. The

thing that makes the Deacon Fuller sound is what happens when you put these three guys in a band with me. Since we don't have any set arrangements, they're a gift to me. I'm very fortunate to work with these people. The chemistry is good and everybody gets a chance to shine.

Have you dedicated your life to the blues?

For me, this is my work and life. I only have one open day in September. But understand, I often go and do acoustic sets at the Green Iguana or in John's Pass at The Friendly Fisherman. That's where I really get into the dobro a lot. Everywhere I go, people want to hear that metal guitar. I also trade vintage guitars and amps. All the equipment I use is old because I'm trying to recreate a tone or sound that the tube amps can give. For me, that's part of the romance of the music.

Do Florida blues fans prefer your originals or covers?

The originals are getting popular right now. People want to hear "Get A Little" which is self-explanatory. I wrote that from G.E. Smith's original idea. Another one is "C'mon and Kiss Me" which is definitely a funk-blues tune. We mentioned "The Dog Won't Hunt No More." Another one is "She Ain't Carried This Cross" which is a real bluesy song. Then there's "Headlights on the Highway" which is about getting busted by your old lady with your pants down. I get as good a response from the originals as we do from the covers. People jump into the John Lee Hooker stuff real heavy. Muddy Waters always does well, the Robert Johnson tunes, and anytime I pull out the slide, people really love that. We're having some fun, throwing in some Wilson Pickett for grins, but the originals are the best part of the evening.

What do you have to say to rock & rollers unfamiliar with the blues?

Keep on rockin'. Keep the music scene alive in Florida. Live music is where it's at. I try to go see rock & roll when I can. But, come try the blues. There are a lot of blues bands that are doing the same thing that the rock & rollers are doing and I think that a lot of times it's just a lack of exposure that keeps the market down. There are some tremendous guitar players who are nailing the guitar — bitchin' guitarists. It seems to me that in rock & roll, people are there to feel it. If people are into feeling music, then they're going to like the blues.

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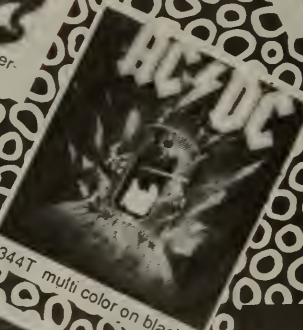
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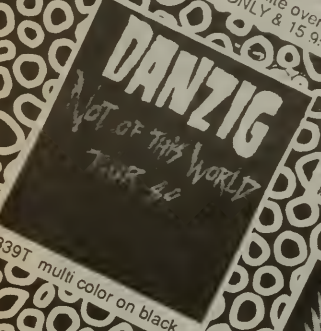
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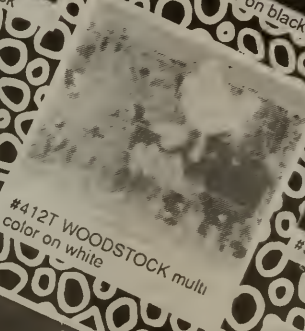
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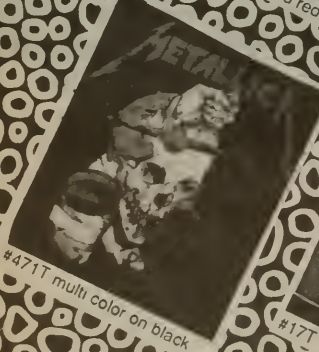
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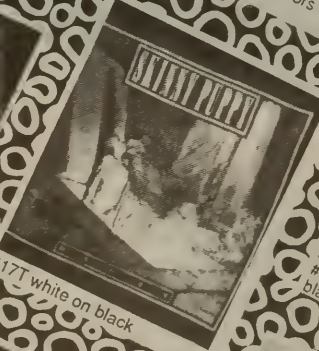
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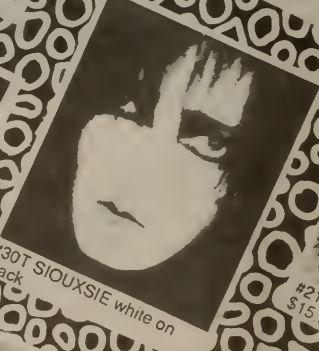
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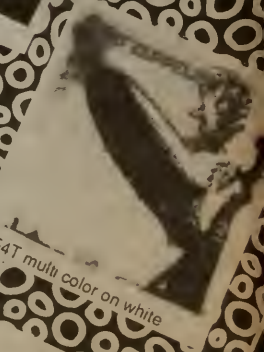
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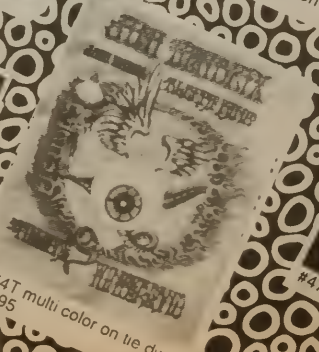
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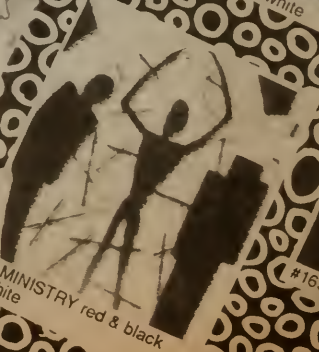
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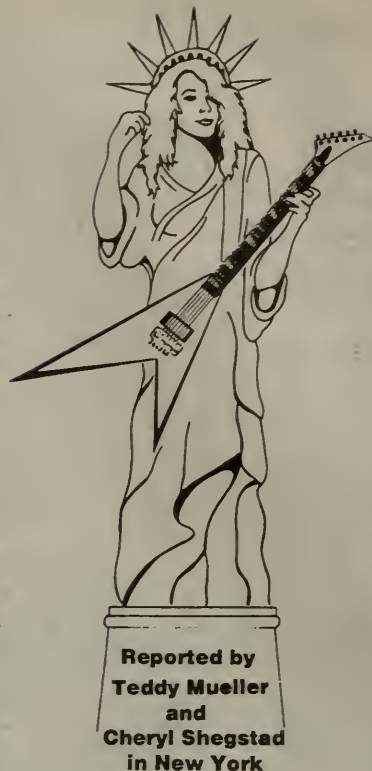
NEW YORK GROOVE

What's happening, Florida gators and gatorettes? Directly from the streets of New York City, here is the latest and greatest exploits of the Big Apple ... So far my favorite places for hanging with the gang are The Cat Club, L'amours, The Scrap Bar, Woody's (yes, that's Rolling Stone Ron Wood's club), Spodee Odees, The Marquee, China Club, The Limelight, Streets, and The Sundance on Long Island ... Speaking of The Sundance, L.A. Guns recently performed their last gig in the area there. As much as I love this band, after attending the show it was more than obvious that the West Coast bad boys needed a few days off for some rest and relaxation. It's amazing what a little vacationing can do for a bad case of road fatigue. Take a break dudes ... A couple of days later Bruce Dickinson cruised through town supporting his solo album, *Son of a Gun*, out on Columbia. Sporting a modernized version of "All the Young Dudes," Bruce left the crowd wanting more. And more we got. After AC/DC's "Sin City" ripped through the rafters, the roof caved in, never to be repaired. The Iron one definitely sounded as good as ever and has proven to this decadent city that he can hold his own ... After a happening, if rather sleazy party on the Upper East side of Manhattan, we grabbed a cab into Greenwich Village to Spodee Odee for an ice cold brewski. Taking the stage was the Spider Junkies, and after a couple of songs from a vertical position we decided to grab a table and check this band out a little closer. With what proved to be some dirty, street rock & roll, the band kept our attention until they finished their entire set ... Now, on to The Scrap Bar. As mentioned before in this column, The Scrap Bar is a totally down to earth place to socialize and get into some old-fashioned trouble. Generally there aren't any bands playing, but it's a cool place to hang out and scope on all of the colorful characters that inhabit this intense little town. By this time of the night, the sun had come closer to rising and it was 4 a.m. Not another all nighter, people. But yes, we must trudge on because Michael, Joyce and Valentino (who deserves an article all to himself) have suggested that we should take another detour before counting those sheep. Upon arrival, we discover that this place is by far the most happening locale to circulate and investigate in NYC. Wel-

come to The Loft. Basically a late night club that requires you to have that special connection for entry, The Loft is that place where everybody dispenses with the primping and posing for a while and loosens up. It seems in recent years that the scene and its musicians have drifted away from being halfway sincere about expressing themselves in exchange for a ready made facade. It's nice for a change to be able to just jam out and have fun without all of the pretenses that have crept into the genre. OK ... the point? The Loft has got to be one of the coolest clubs for kicking back and letting your creative juices flow — without all of the hoopla. A few of the notables that have been sighted frequenting the club are Steve Stevens, members of Guns N' Roses and Bang Tango, and a slew of other locals and nationals. If you can find this out-of-the-way place and have the connections to get in, do it ... Let's get back to the scene. Coming to The Palladium on October 5th is a party commending the gold album (500,000 sales) achieved by LA rockers Faster Pussycat. All I can say is, it's about time. After a debut that amused and abused, it's nice to see the band getting ahead for a change. At



Faith No More taking a break from the road for some "Epic" bungy jumping.



Reported by
Teddy Mueller
and
Cheryl Shegstad
in New York

the present, the FP Cats are in Japan doing a few dates and then it's back to the States for their album party. Shortly thereafter, the boys hit the drawing board again in preparation of entering the studio for their third effort ... The rumor mongers have it that Guns N' Roses will be doing a cover version of Paul McCartney's classic "Live and Let Die." Whether or not the cut will make it onto their next vinyl venture (we're still using vinyl, right?), only time will tell ... Yes, I received another call from Brooke and the Tyketto crew. Turns out that the mixing stage of their schedule just kicked in gear and we should be expecting the results by the end of the year or in early '91 ... A recent visit to Manny's Car Wash (no, it's not really a car wash) proved to be the place for a solid dose of the blues. The club, located in Manhattan, featured Clarence Gatemouth Brown on the night that we strolled into the place. What a performance! If you live in NY or plan on visiting, this is the venue to hit if you're into the sounds of soul. Isn't it crazy how the blues have been slipping its heartfelt rhythms into nearly every other band that has come out in the last ten years. What goes around, comes around, right? ... Ah yes, the infamous and controversial Howard Stern on K-ROCK. This one has got to be a definite classic. Howard has been on this Fartman trip lately. He recently called the Iraqi Embassy announcing proudly, "Hi, I'm Fartman." At this point of the

conversation, Stern employed a pre-recorded tape with a sound effect that sounded too much like someone experiencing some serious gastric problems. Surprisingly, the Middle East Embassy stayed on the line and not being one to pass up a golden opportunity, Howard continued to assault the listener with some varied words of wisdom. It wasn't long after Stern's attack (get 'em Howard) that a dial tone crossed the airwaves. Beware of impromptu appearances of Fartman in a city near you ... Jeff Healey is currently in the midst of doing a video for the Beatles own "While My Guitar Gently Weeps." This should turn out to be an excellent interpretation of the Fab Four's classic song ... Former Hanoi Rocks frontman Michael Monroe impressed his mark on the Big Apple when he appeared at The Cat Club not long ago. It's great to see Michael getting on after some years of stagnation following the untimely death of his friend and Hanoi mate, Razzle Dingle. As you know, Hanoi drummer Razzle suffered fatal injuries in an accident that placed Motley Crue's Vince Neil behind the wheel. Hopefully, all involved and hurt in any way from the unfortunate tragedy have recovered and gotten on with their lives. Keep it up Mike! ... When you hit your local movie theatre, check out the inspiring and thought provoking flick *Flatliners* that takes an interesting look at life after death. Besides being an excellent film, it features Dave Stewart's new single "Party Town." Make sure to take a look and a listen ... Every Mother's Nightmare visited this city that never sleeps with appearances at both L'amours and Woody's. Rising out of Nashville, Tennessee, these long haired country boys sure showed New York how to rock ... As for San Francisco Bay funk-meisters Faith No More, word has it that on a recent jaunt through Australia, the band took some time out of their schedule for some off-the-wall entertainment. Well, sort of *off-the-wall*. Much to the Aussies' surprise, the band engaged in some free form bungy cord jumping — off of a crane! Boy, life must get boring on the road sometimes. By the way, nice cover of the band on last month's *THRUST*, eh? ... My bud Frankie Banali is working on the new W.A.S.P. album. I have to wonder, does this guy keep busy or what? After a lengthy and rocky career in Quiet Riot, the talented skinsman went on to give a hand to Julliet from Florida in the earlier stages of their career. And when Mark Michals left Faster Pussycat, Mr. Banali hit the road with the LA boys for some serious rocking. Keep an eye out for the results of his studio venture with the W.A.S.P. gang ... That's about it on our side of things in this neck of the woods ... errr, this side of the street. Remember Florida, when in doubt, whip that favorite album of yours out, slap it on and let the good times roll.

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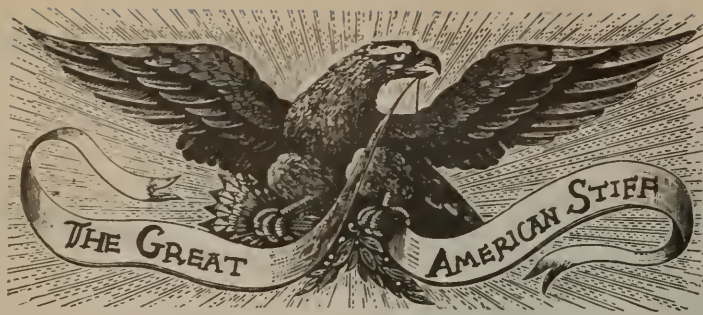
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Remember the ads from the 1988 presidential campaign where Dukakis asked "Where was George?" During possibly the most trying times in this country since WWII, I'll tell you where George "It wouldn't be prudent" Bush is — he's at his vacation home in Kennebunkport, Maine. This garbage going down in the Middle East, prompted by Iraqi President Sodomizer Hussein, isn't for lightweights. This madman has one million war-ready troops and these fanatics don't think like people in the U.S. or Europe. Now, the sodomizer is calling for a holy war, hoping to unite all the Arab nations against the Great Western Oppressor (that's us Bucks). Now, I'm no big fan of war, but basically we are in one. So, I have a plan. Why not take a convicted felon who is real pro-America, like someone from the KKK and have *Top Gun* star Tom Cruise teach him how to maneuver one of those billion dollar stealth bombers, fly it over Iraq and drop some heavy artillery on the sodomizer's boys. This would accomplish a couple of things. First, we would know if the plane worked before we dump more taxpayer money into building more. And if it did get shot down, it would be no great loss of human life. Secondly, it would send a clear message to the sodomizer not to mess with the rest of the free world. Of course, this would never happen, but it seems like a "prudent" idea. Seriously, Iraq has chemical weapons and they're not afraid to use them. We have 250,000 troops in the Middle East and from the country that thinks it can build an invisible shield over itself to prevent a Soviet nuclear attack, (that's Star Wars bucks) we can't even design a suit that will stop the penetration of nerve gases on our soldiers. Something is really screwed up somewhere. It's funny that the only people who benefit from the sodomizer's actions are the greed-infested oil corporations who really jumped at the chance to jack up the price of oil. If I were of draft age, I wouldn't want to die for Exxon's profits. I don't know what's going to happen in the Middle East, but Skippy's predicting heavy casualties. That means a lot of innocent kids will die for oil company profits. Maybe, while the Skipster is on his fishing vacation up in Maine, he will catch a talking fish that will tell him all the right answers.

In other unrelated insanity Broward County Sheriff "Big Nick" Navarro proved he's not a racist (but just an ordinary asshole) by arresting the white band Too Much Joy for performing two Live Crew songs at Club Futura

in Hollywood, FL. It really bothers me that the rest of the world thinks that Florida is such a screwed up place because you can't buy a certain record, but it's okay to buy an assault rifle with no questions asked.

Well, on to recorded matter. I recently had the pleasure of seeing a fine young punk band called The Alz and asked them to send me a demo tape. It's entitled *Tape-O-Junk*. Not quite a demo, it features a slew of good songs done in a Stiff Little Fingers vein. This trio has only been around for 6 months, so look for good things to come from them in the future. If your tastes run toward melodic punk from the early '80s, check these guys out the next time they play out. Gainesville based Mutley Chix have a five song tape out entitled *Burn Your*

Broward County Sheriff "Big Nick" Navarro proved he's not a racist (but just an ordinary ahole) by arresting the white band Too Much Joy for performing 2 Live Crew songs at Club Futura in Hollywood, FL. It really bothers me that the rest of the world thinks that Florida is such a screwed up place that you can't buy a certain record, but it's okay to buy an assault rifle with no questions asked.**

Bra. This is quite enjoyable listening from this female foursome. Lead singer Suzi "Q" Solgot sounds like a cross between Siouxsie and Kim Gordon of Sonic Youth. The music could best be described as psychedelic garage rock. Info: PO Box 15241, Gainesville, FL 32604. Speaking of Sonic Youth, Goofin Records, (no address, but I'm sure your favorite alternative place to purchase recorded matter could get it for you) have released a bootleg of John Peel Sessions entitled *4 Tunna Brix* in which Sonic Youth take on four Fall songs. This boot's a must for all fans of The Fall and Sonic Youth. It's worth the money just to hear them burn through "Psycho Mafia" and then take the piss out of "Victoria." After destroying what's left of pop music sensibilities with the new album *Goo*, it's cool to hear the band having some fun. Hell, they deserve it. A person who earns more of my respect than just about anyone else in the music industry is Billy Bragg, who has just released *The Internationale*. It features seven songs that have a biting social commentary. The first song "The Internationale" was written originally in 1871 and was adopted by the French Workers Party. By the turn of the century, it was being sung by Anarchists, Socialists and Communists all over the world in

dozens of languages. The song was most recently heard during the student uprising at Tiananmen Square in China. Billy was asked to perform the song at the Vancouver Folk Festival, but he thought that the lyrics, when translated into English, were archaic and did not lend themselves very well to singing. So, folk legend Pete Seeger asked Billy to rewrite them. His efforts are stunning. Another standout track is "I Dreamed I Saw Phil Ochs Last Night," which is Billy's tribute to the well-known folk singer who died in 1976. "The Marching Song of the Covert Battalion" is a song about what U.S. capitalism did to Central America in the early 1900's. I like noise a lot more than the next person, but it's cool just to sit back and listen to one man and his guitar making politically correct music beautifully. Thank God for Billy Bragg.

Here's a quick blast through some new 7" EP's and singles. *No Control Live At The Country* is billed as the last great West Coast hardcore show of the '80s. It features one song each by Carry Nation, Visual Discrimination, and Instead, with the headliners Bad Religion doing "I Want Something More" and "Modern Man." The BR songs make the EP worth the price. It's amazing how good this band is. While BR have

never played in the Tampa area, to the best of my failing memory, The Circle Jerks will be making their 9th or 10th trek through town on October 6th with special guest The Weirdos, at Jannus Landing. Anus The Menace have a five song EP put out by the good people at Flipside Records. It's a little more poppy than I expected, but still sounds good and grows on you after a few listens. Road Whore, which was formed by White Flag's Al Bum, have released a single that's more into the garage heavy metal type thing. The lyrics on "This Must Be Love" are quite funny in a disgusting way though. Acid Green have a two song 7" out - Rusty Cow, PO Box 55072, Indianapolis, IN 46205. If your taste runs toward grindcore, such as Napalm Death, this is right up your alley. The Blacklisted, also on the Rusty Cow label, have a three song 7" that's much more accessible than Acid Green. Mid-tempo music and good lyrics make this an enjoyable slab of vinyl. Pailhead, which sees the unlikely

pairing of straight-edge king Ian McKay with Ministry, Revolting Cocks and Lard (I'm sure I missed a couple), madman Alan Jourgensen combines to put out a great two-song single. "Don't Stand In Line" would be right at home on a Ministry album, while "Ballad" sounds more like some Revco stuff. This single was put out in 1988, so it's not new, but since I couldn't make the Revco Beecham Theater show, I might as well pick up a Jourgensen single. The powers that be at Sub Pop have released The Dwarves album entitled *Blood, Guts and Pussy*, and man do these dudes rip with song titles like "Back Seat of My Car" and "Detention Girl" and several more I can't print here. Anyway, you get the idea of where they're coming from! The music is faster and more hardcore than a lot of other bands I've heard on the Sub Pop label, but hell, you'd have to have a six-figure income and no overhead just to keep up with all of their releases. Lookout Records have re-released the classic EP from Operation Ivy entitled *Hectic*. This is straight-ahead, no bullshit, hardcore played the way it's supposed to be played - with intensity, conviction and no frills. If you didn't pick this gem up the first time around now's your chance, you won't regret it. The Ramones have a new video out entitled *Life Styles of the Ramones*. It features twelve Ramones classics interspersed with interviews from some cool people and some dumb-ass music insiders who really don't have a clue. It also has one of those asinine parental advisory stickers on it. After viewing the video five times, I still can't figure out why it's there. Could it be for the controversial video for "Psycho Therapy"? If I had kids, I would rather have them listening to the Ramones than some plastic piece of s**t like Madonna who grabs her crotch on tv. How vogue! Yeah, right. Give me a break! Anyway, the video is cheap at The Alternative Record Store and a must for serious Ramones fans.

Okay Bucks, that wraps it up for this month. I would like to welcome all the new readers of *Thrust* in the Orlando and Daytona areas and if any bands out there are doing alternative stuff, send me some recorded matter and I'll give it a short review. One more thing since this is the anti-censorship issue. I would like to suggest to the following hypocrites that seem to want everyone to conform to their petty beliefs, they might be better off in Iraq. This means you, Jerry Falwell, Jesse Helms, Tipper Gore and the whole bored Washington housewife set, Operation Rescue (you people are really sickening and you disgust me), Nick Navarro, Ron Reagan and anyone else out there that tries to squash free thought and impose their warped moral values on others. To quote Jello Biafra "Blow it out your ass." Till next month, take care and stay free.

Alternative, underground, hard-core, soft-core and anyone who defies categorization may send their tapes, bios and other goodies to: The Great American Stiff c/o Thrust Magazine, 8401 9th Street N. #B-220, St. Pete, FL 33702.

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STRANGER

W IN THEIR OWN WORDS...

For ten years, Stranger has struggled through the ranks of the rock & roll circuit scene, finally achieving regional recognition and respect. Their independent release, *No Rules*, achieved respectable sales throughout the band's solid Southeastern base from Mississippi to North Carolina. Now the band is setting their sights on national and world-wide prospects. A pending distribution deal could potentially put Stranger's product in front of new eyes and ears all over Europe and Japan, as well as within the United States.

With a space-age new tour bus to accommodate the band's exhausting yearly tour schedule, Stranger is hitting cities across the United States, bringing their down home rock and roll to excited new fans everywhere.

Despite the blossoming potential for Florida's archetypal rock and roll unit, the band maintains a home-town perspective and attitude which keeps their egos down to earth, but their sights on the stars.

As *Stranger: In their own Words* was "One More Night" from going to press, someone from the "Wrong Side of the Tracks" snuck into the Thrust office and pulled a "Hit and Run," changing all of our respectable questions into a "3-D" menagerie of irreverent humor. To Stranger's next of kin, we can't say that "We Were Wrong," yet we do express our sincere apologies for allowing such joviality to take place on the band's tenth year anniversary in "Thunder Bay." But as the saying goes, if you can't laugh at a "Swamp Woman" ...

Money making and rock & roll...

To start off with, I'd like to say that lately, without being totally rude to the public and to a lot of industry people, we've been getting a lot of flack. *The Music Awards* asked us to perform and asked us if they could use our name for advertising. Then I read in the *Tribune* that we got paid for the *Amnesty* show. Of course we did. People are taking offense to the fact that we manage our money well. It's not that we're being outlandish in what we're buying. We work hard 300 days a year and pull a good crowd. That means the bar people are making money when we play. As long as the register is ringing and people are coming through the door, then they can afford to pay the band. Most bands don't work 150 days a year. We don't go out and buy fur coats. We buy things that we need for the road like a nice bus.

Will someone please call Robin Leach for us...

The *St. Pete Times* thinks that we're making too much money for what we do. I wish people wouldn't be concerned with what we do with our money. It's none of their damn business.

Hiding their autographed Elvis binoculars...

There was a time where we lived on ten dollars a day, ate at Burger King and slept at KOA Campgrounds. But at this point, we've paid in our dues and we're putting the money back into our company, the band.

Just to prove a point department... Every year we play the Children's Home Concert for free. Is the *St. Pete Times* reading this? We actually do play some shows for free. We do charitable things



but there is a limit to what any band can do. We can't make a career out of charity gigs.

No operator, not that IRS...

We had a distribution deal all worked out with IRS Records. We were working on the parameters with Miles Copeland and his people. Then, Miles came back from England and said all negotiations had to cease because they were selling their label to EMI.

The short term memory of Stranger's fans...

We've always been conscious of oversaturation. We try not to overkill our exposure. If we play in St. Pete today, then we'll be on the road for two weeks so that people are waiting for us. Besides, we'd have to make new posters...

We want to give *No Rules* a full life before we put it aside and move on to a new project.

Learning the new math...

Whether playing in front of two hundred or twenty thousand people, we have an appeal that people catch on to quickly. And if we can get the machinery of a major label behind us, then Stranger is unstoppable.

Worst analogy after half a bottle of Wild Turkey...

We're like a good Timex. We run forever.

Best business offer after one-and-a-half bottles of Wild Turkey...

We want ten million dollars from Budweiser and until it happens, I think we should wait.

We can drink for free department...

We were asked to send a proposal to Budweiser in St. Louis and it was vetoed. All the local distributors support us. Hell, if we play they'll need three times the amount of Bud. We definitely bring out that party crowd. On a national level, Budweiser felt that until we make it nationally, they didn't want to offer an endorsement. Budweiser sponsors the Stones, but they're not concerned about Stranger in the Southeast. We drink Bud because we like it, not because we have to. Their local distributors have taken care of us. When we break national, maybe Budweiser will come back to the bargaining table.

Since they can't have Casey Jones...

Jim Morris is our lifetime engineer. He works great with the band. He understands what we want. Our recordings have matured so much because there's not someone in the studio going, "Do this, do that." We're allowed to do what we want. Jim enhances that and pulls the best performance possible out of us.

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Goodfellas

A MARTIN SCORSESE PICTURE

Three Decades of Life in the Mafia.



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